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20MHz FPU	£25
33MHz FPU	260
40MHz FPU	083
50MHz FPU	£120

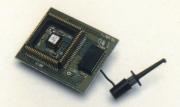
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PC 1202-8 is an A1200 accelerator memory board.

PC1202-8	Bare	£79.95
PC1202-8	68882 20MHz	£99.95
PC1202-8	2MB (no FPU)	£159.95
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Please enquire for software prices.



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Increase your Amiga 500/2000 chip RAM to a total of 2MB. MegaChip does this by using its own 1MB of RAM and drawing extra memory from any other RAM you have installed in your Amiga. No soldering is required.

MegaChip RAM .....£159

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Basic + SCSI Interface	3	3	4	9.	9	5
Basic + Appletalk/SCSI Interface	2	3	9	9.	9	5

SCSI	- 2
CSI-2 adaptor	£79

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DKB 3128 0MB RAM.....£279

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The DKB 4091 (licensed by Commodore) SCSI Host Adaptor is a high performance board that connects up to seven SCSI devices to your Amiga. The DKB 4091 features: Full Zorro III implementation, fast SCSI-2 implementation, SCSI internal connector and ribbon cable, high density SCSI-2 external connector, direct memory access (DMA) and hardware to install a 3.5" hard drive on the board.

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Video	Backup	Scart£	65	5
Video	Backup	Phono	60	)

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Tandem CD-DE card£69	
Tandem CD-DE & Double Speed CD . £229	

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PowerScan 4 (Colour)	£239
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PowerScan 4 upgrade software	£20
OCR Full version	£49

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Epson GT-6500 Image FX	£689
Epson GT-8000 PowerScan	£849
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Document Feeder	£399

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#### FARGO PRIMERA

Now you can produce stunning, high quality output on paper, transparency film or even T-Shirt transfer from your Amiga. The Primera colour printer, recent recipient of countless awards in the IBM-PC and Macintosh markets is also the perfect companion to any Amiga. Primera uses wax thermal transfer technology, a technology usually associated with much higher priced printers. Some of the features include, software drivers for Amiga, PC and Macintosh, optional photo-realistic upgrade kit (dye sublimation) and monochrome ribbon cartridges available for text printing only.

Primera printer£649
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Photo realistic refill kit (25 prints) . £79.95
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3 colour ribbon (115 prints) £38.95
Monochrome ribbon (400 prints) £31.95
Primera paper (A4 200 sheets)£18
T-Shirt transfer paper (A4 10 sheets) £17.95
Primera & Studio DS software£699
(Studio software is a true 24-bit printer driver)



#### XL DRIVE

The XL Drive can be used with any Amiga Computer, and allows you to store a massive 1.76MB on a high density floppy diskette. The drive can also act as a standard 880K drive and can read and write disks written on an A4000 internal high density drive. XL Drive requires Kickstart 2 or above.

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XL Drive internal (all Amigas*)£79.95	
XL Drive internal A4000 £89.95	

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Power Drive£60	)
Cyclone & Blitz Software£15	5
Power Drive 1.76MB Upgrade£49.95	5

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Anti-virus	•	•
Aluminium extrusion	•	
Sony mechanism	•	•
Isolation switch	•	•
Thru'port	•	•
Upgradable to 1.76MB	•	
Cyclone compatible chip	•	
Built-in backup hardware	•	
Amiga Format Gold	•	

Beware- Flickering LED's on your disk drive mean that the drive has not been modified by Sony for 100% Amiga compatibility.



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THIS MONTH IN...

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# NEWS STORIES



A1200 owners - a CD-ROM drive is yours 16 Indi Direct beat Commodore at their own game by producing a fully CD32 compatible CD-ROM drive.

LightWave steps out on its own

NewTek's award-winning 3D rendering software has at last been separated from its Video Toaster package. We have all the latest details.

# Seriously Amiga

Scanner round-up Hi-tech hand scanners battle it out for the top slot.

**Imagine 3.0** Yes - it's finally here. But is it better than Real 3D 2 or LightWave?

**Video Creator** CD<sup>32</sup> gets to grips with some serious video effects.

108 **Bars & Pipes Pro 2.5** Another upgrade contender for the top end of the MIDI market.

A Time Base Corrector for the professional video maker.

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Hand-scanners are an ideal route from pictures to pixels. But which one?

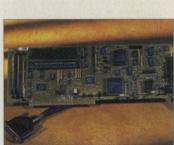


Amiga Format's technical experts put Imagine 3 through its paces on...



150 **Personal Paint** Get to grips with the basics following the first of this new series. We cast some light on one of Imagine's most powerful effects. 156 Making use of text to produce your own logos. 158 Music-X Continuous controller messages taken one step at a time.

You too can write your own arcade classic - we show you how.



Will Amiga video producers welcome the new TBC+ from GVP?

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**Animator Eric Schwarz steals the show** (again) in our regular PD round-up. P127



James Pond returns for a decidedly loony outing. But this time he may have gone too far...

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Impossible Mission gets revamped. But will you "Stay

### **GA** Better by design!

You have just made a great choice! The choice to buy and read Amiga Format, the world's foremost magazine for Amiga users. Unlike other Amiga mags, Amiga Format isn't written by mere journalists. It's put together by Amiga addicts, Amiga users, Amiga gamers, total Amiga freaks.

Unlike other Amiga magazines, we're the one Commodore choose to include a special edition of with every A1200 sold. And unlike other Amiga mags, we're the one that the computer industry trusts when deciding what to



keep stock of in their shops. We're sure you'll agree that we're not like other Amiga mags. Read it and enjoy.



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#### Re-releases

Apidya • Jack Nicklaus' Unlimited Golf And Course Design ● Body Blows AGA ● Indiana Jones And The Last Crusade ● Dune ● Leisure Suit Larry 3 ● Kings Quest 3 ● Worlds Of Legend - Son Of The Empire

79 **Gamebusters Helping Hand** 82



AF reckons that when you're tired of Pinball, you're tired of life. (Then again there's always pool.) Page 67



Archie Gemmill, 1966. Maradona, Chelsea and footie games. They're all here in the most comprehensive soccer feature of all time: strange World Cup occurences, odd anecdotes, and AF's round-up of every Amiga soccer sim!

Notion Pictures



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With ClariSSA on our Coverdisk, plus a free tutorial video, we thought we'd inspire you to create your own mini-movies with an in-depth look at the art of animation. We describe how it's done, what you need to get started, plus hints and tips from the Amiga animation experts.

# On this month's overdisks

**FIVE PAGES OF** COVERDISK **INSTRUCTIONS** 

If you've ever created an excellent animation in DPaint or another paint package,

BEGIN ON PAGE 10 only to find that on replay it's incredibly and uncontrollably jerky, this month's Coverdisk is the answer. In fact we're so pleased with it that we have even recorded a special video to accompany this amazing program. Don't try to use this software without checking out our instructions on page 10.

If you don't give a damn about super smooth animations, then it's still worth your while turning to page 13 for the lowdown on our two fantastic game demos, Apidya and Wembley International Soccer!



Apidya features a very strange menagerie of insectoid enemies, while you take control of a bee. Weird, man..



bees and bugs

in this classic

shoot-em-up,

and take the

our fabulous

A1200 demo!

road to Wembley in



# The Month Another month, another Amiga Format. Steve Jarratt takes a few moments to reflect on the things that helped shape the last 30 days...

s I write this, the promised resolution of Commodore's impending purchase has still failed to materialise. Of course, the absence of hard fact simply means that the rumour mill is running on overtime. At the moment, there are several very plausible theories doing the rounds...

Odds-on favourite at the moment is Korean company, Samsung, as the saviour of Commodore, although another bright spark reckons it is Commodore who have bought a 51 per cent stake of Samsung!

Either way, no sooner do they get a look-in than the gossip-mongers suggest that Samsung, too, are in financial difficulty and have appropriated the help of some German company called Beate Uhse (never heard of 'em) in order to finalise the deal. This also allows Beate Uhse access to the Amiga's hardware technology so they can develop their Cybersex system!

It is also rumoured that Samsung (or whoever it turns out to be) will then chuck out a load of third-party Amiga licences so there'll be loads of cheap Amiga clones on the market. Which isn't actually such a bad thing: the cheaper the machine, the more it sells and the bigger the user-base.

But remember: these are purely rumours – we expect full details to be released very soon, so next month *AF* will have an in-depth news story explaining exactly what's happening to Commodore and the Amiga.

**In the meantime**, one of the more interesting suggestions is that the Amiga's advanced technology makes it an extremely viable proposition as a set-top box.

The set-top box is the holy grail of several companies aiming to corner the home entertainment market. The premise is this: you have a powerful computer sitting on top of the family gogglebox, which then plugs into the cable TV network. This machine then acts as a terminal allowing you to download information, games or movies, interact with live quiz shows, order flights or cinema tickets, go teleshopping... the possibilities are limited only by the power of the set-top box and the amount of data the fibre optic

information superhighway will be able to handle.

With this in mind, suddenly the Amiga looks an intriguing proposition: it's powerful and upgradeable, allowing users to install whatever add-ons might become available in the future. It's multi-tasking, so it can access several parts of the network at the same time. It's better suited to working with genlock technology, than say a PC,

which means it's ideal for adding icons, menus or graphics over the top of broadcast video footage. And, of course, Commodore

**Reports of Commodore's** death may have been exaggerated, but life for the Amiga continues as normal with not one, but two, separate companies about to produce CD-ROM drives for the A1200 (news, page 16). Both ZCL and Silica have released details of their planned CD drives – both of which will run CD<sup>32</sup> games, and neither of which has any MPEG-based FMV support whatsoever.

One only has to look to the PC and Mac markets to see what effect the shiny disc has had on the software – multimedia applications, sprawling arcade adventures, rendered video clips, hours of sampled speech and so on. And neither system has FMV support to any noticeable degree; they both will eventually, but at a price. The

important thing is that they have access to all this data – *now*.

Only when the

Amiga has a CD-ROM will software be written for it, and only once a decent user base is installed can software houses even think about converting their PC or Mac games to the Amiga CD-ROM.

I can fully 'appreciate Commodore's reticence to make a CD drive that doesn't have FMV support, but the Amiga simply cannot afford to be seen

without access to CD technology. Let's just hope it's not already too late...

**Babylon 5, then?** What a stonker! OK, so the acting's not up to much and *Thunderbirds* has stronger plots, but the computer graphic effects are nothing short of spectacular.

Freed of the limitations of models and bluescreen motion control, Foundation Imaging provide us with amazing scenes of interstellar dogfights, with long tracking shots from deep space right into the docking bay of the B5 spacestation. I just hope it doesn't go the way of Battlestar Galactica, where the expensive special effects (like the Colonial Vipers taking off) were used over and over (and over) again...

NewTek's Video Toaster technology certainly has shown its mettle, with SeaQuest DSV, Babylon 5, The X-Files (currently showing on Sky TV) and the up-and-coming Robocop series to its credit. Now, with the news that LightWave is being unbundled (see news story, page 18), anyone with a powerful Amiga, plenty of memory, a hard drive, a couple of hundred quid and endless patience can take on Ron Thornton at his own game...

are already ahead of the field with MPEG decoding, which is vital for downloading full motion video over the cable network.

All it now needs is a built-in CD drive so it can play audio CDs and MPEG Digital Video discs. Slap it all in a sexy black box, chuck in a smart laptop infra-red controller with keyboard – and away we go.

It all makes perfect sense, and it's a darn sight more preferable than the other rumour which was that the entire buy-out had fallen through. We can but wait and see...



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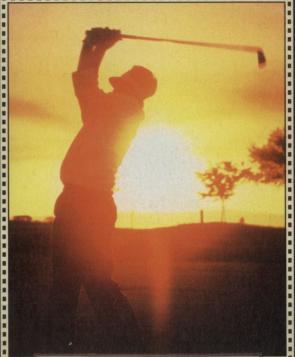


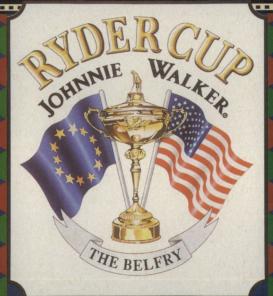
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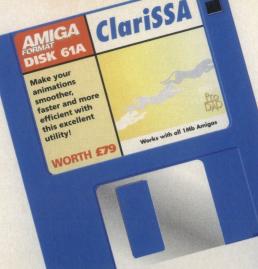
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Get your animations running smoother than a Cashmere codpiece with *ClariSSA*, this month's super Coverdisk giveaway. Jason Holborn is your smooth-talking host.

#### **BEFORE YOU START**

To get ClariSSA up and running, boot up your Amiga using a copy of your Workbench disk and then insert the ClariSSA Coverdisk into your Amiga's disk drive. Double click on the ClariSSA disk icon and then locate the ClariSSA program icon and double click on it.

After a few moments of disk access, a window will appear asking you to enter your name and address. Enter these details and then click on the OK gadget and your copy of ClariSSA will be personalised. After a few more seconds' disk access, your personal identification number will be displayed – just click on the OK gadget to skip this bit and ClariSSA will finally load into memory.

f there's one area of Amiga graphics that is most likely to cause the jaws of Mac and PC owners to drop, it has to be animation. The Amiga has always been a great exponent of this fascinating art form – indeed, you'll find Amigas being used to train animators at Disney and even to produce broadcast quality animations in movie and television studios around the world.

If you've ever tried creating your own animation in a program like *DPaint IV*, you'll already be aware that the speed these packages play back your sequences isn't quite up to the full 25 frames per second required for smooth animation; the results just look jerky. And there's little you can do about the problem – unless you've got ProDAD's *ClariSSA* loaded into your Amiga!

ClariSSA is a powerful utility that enables you to increase the speed of any standard IFF ANIM format animation so that it runs at the full 25fps required to achieve the illusion of smooth movement. ClariSSA achieves this by converting the IFF ANIM file to its own 'SSA' animation file format (short for Super Smooth Animation), which is faster than the ANIM format and more compact too. Simply run your IFF animations through ClariSSA and not only will it allow you to convert the files to SSA format, but you can also apply fade, flash and colour cycling effects as well.

**If all went** well, *ClariSSA*'s main option screen should have appeared in wonderful high resolution mode. Don't worry – it's not as daunting as it looks! As always, the best way to get to grips with a program as complex as *ClariSSA* is to just use it.

We'll start by loading an animation into ClariSSA. To do this, simply move the mouse pointer to the ClariSSA screen title bar and select the Load Animation option from the Project pull-down menu. A file requester will appear





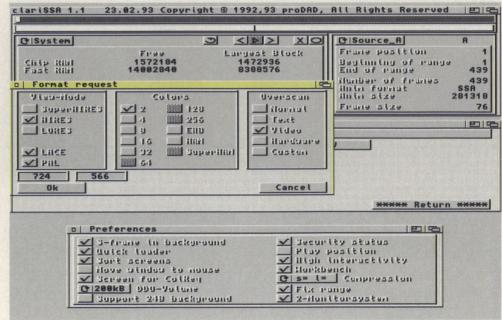




With ClariSSA you can show all manner of animated sequences, from rendered films to spinning logos. But whatever you create, we want to see it! Send your animations in to Amiga Format – we'll put the best ones on our cover disk!

prompting you to select an animation to load. Within *ClariSSA*, ProDAD have very kindly provided a demonstration sequence called 'SSADemoAnim'. Click on this filename and then click on the Load gadget and a window will appear containing useful information about the animation, such as the number of frames, the screen mode, how much memory is needed to hold the

animation, and so on. Running along the bottom of this window there should be five gadgets (not including the Cancel gadget). These gadgets enable you to select which of *ClariSSA*'s memory buffers the animation will be loaded into. On this particular occasion, click on the Source\_A gadget – this will tell *ClariSSA* to load the animation into buffer A.



If you're lucky enough to own an AGA-based Amiga then *ClariSSA* will even convert your animations to 256 colour or HAM8 format. This also works in the opposite direction, so you can view AGA animations on a standard Amiga!

### BACKING UP YOUR DISK

Copying your Coverdisk is simple.

Just follow this easy process...

#### **DISK NOT WORKING**

We give birth to a truck load of disks every month, so you can imagine a few will turn out bad. Sad, but true. So if you are the unfortunate parent of a problem disk, send it back, including an SAE for a free replacement to:

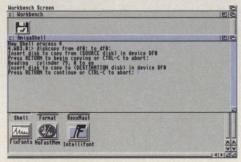
Amiga Format July Disk, Discopy Labs Ltd PO Box 21, Daventry, NN11 5BU



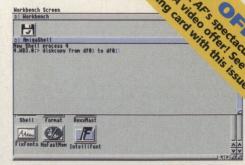
When you are asked for the source disk, insert the Coverdisk and press Return. All of the information on this disk will then be copied from the disk into memory.



Boot up with your Workbench disk, and find the icon called Shell, which should be in your system drawer. Double-click on this to go into the Shell itself.



4 Once it has read the info, it will ask for the destination disk. Insert the disk you want to copy to and press Return. All information on this disk will be destroyed.



2 Type in the following line exactly as it appears here, taking care to put the spaces in the correct places:

DISKCOPY FROM DF0: TO DF0:



**5** On an unexpanded machine, the Amiga may ask for the source disk again, as it copies in chunks. Finally, type Endcli to close down the Shell. Your copy is complete.

With the animation loaded into memory, let's start by changing the format of the animation so that it's suitable for display by ClariSSA. All ClariSSA SSA animations are displayed in Interlace mode so the first thing we should do is to convert the animation to interlace mode if it isn't already interlaced. To do this, move the mouse pointer to the tools window in the middle of the screen and click on the Change Anim Format gadget. The window contents should then change and you'll be presented with three new gadgets: Format, Make LACE and AGA-DCTV.

The Make LACE gadget simply changes the screen mode of your animation so that it is inter-

laced. The AGA-DCTV option might also be useful to you if you have a Digital Creations DCTV colour board as it can be used to convert DCTV animations to AGA format for display on an A1200 or A4000. For the meantime, however, we'll skip both of these options and go to the Format option. Click on the Format gadget and a window will appear asking you to select a source animation. As we've only got one animation loaded into memory, only a single gadget will be displayed labelled Source\_A. Click on this gadget.

The ClariSSA Format requester then appears which can be used to alter the view mode of your animation, how many colours it uses and whether

it runs in overscan or not. Our animation is already in interlace mode so there's no point in reselecting this. Instead, let's knock up the number of colours that the animation uses from a measly four colours to a slightly more impressive 16. Once you've selected 16-colour mode, click on the OK gadget to continue.

To stop you from making a complete pig's ear of the conversion, *ClariSSA* will then check to make sure that this is exactly what you want to do by displaying a security request. Click on the OK gadget and the conversion process will start.

While the animation is being converted, you should see a little white rectangle in the top Project window move slowly across the screen from left to right – think of it as a progress meter.

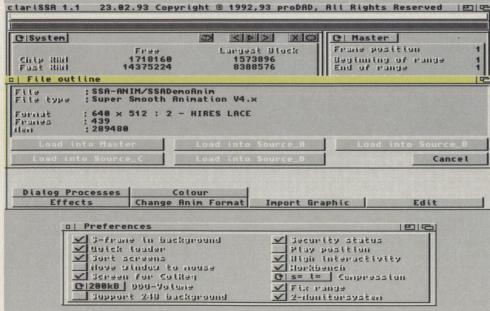
**Now we've got** that bit out of the way, you should now have what *ClariSSA* calls a Master animation in SSA format. If you look closely at the status box in the right hand side of the Project window, you'll notice that *ClariSSA* is now displaying all sorts of useful information about our new animation – the number of frames (this should read 439) and the total size of the animation (around 281K) and so on.

Let's take a look at what we've got so far — move the mouse pointer up to the Project window and click on the play gadget. Pretty impressive, eh! If all went well, you should now be watching a very impressive (not to mention smooth) demonstration animation advertising ProDAD's other animation product, *Adorage* (OK, so it's a gratuitous plug but, hey, it's an impressive animation!).

You can view any frame of the animation easily by using the scroll bar in the top of the *ClariSSA* window. Just click and hold the left mouse button while the pointer is on the bar and the image at that position will be displayed. To return to the *ClariSSA* screen simply release the mouse button.

ing all so animation read 439 (around September 1)

Let's move the and click If all wen impressive tion animation itous plug You of by using window. Jet while the that posis ClariSSA september 1)



Animation sequences are held internally using *ClariSSA*'s five memory buffers. The 'Source' buffers are used for temporary storage: only the main Master buffer can actually be used to display your animation.

Continued overleaf ⇒

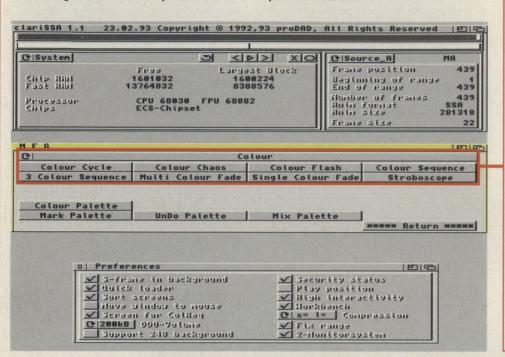
#### **CLARISSA EFFECTS**

Now that we've managed to produce our own SSA animation, let's take a look at what other features *ClariSSA* has to offer...

Potentially one of the most useful is the ability to employ a different palette for every frame of an animation. This is something that is quite unique to ProDAD's SSA format – IFF ANIM files can only have a single, global palette. What this essentially gives you is a far greater level of flexibility when designing your animations as you're no longer restricted to a fixed palette – colour changes can be used to impressive effect.

Let's put this powerful feature to use. Move the mouse pointer down to the tools window and click on the Return gadget if the Change Animation Format requester is still being displayed. Once you're back to the main page, click on the 'Colour' gadget and a whole bunch of new gadgets should appear. Each of these gadgets gives you direct access to a host of special colour effects which can automatically generate a variety of colour transformations.

The list on the right explains what you can expect from each one.



#### COLOUR CYCLE

Cycles the colours within an animation in much the same way as *DPaint* or *Brilliance*. *ClariSSA* gives you full control over which colours are cycled and in what direction.

#### **COLOUR CHAOS**

If you want to add a truly psychedelic effect to your animations then this is the function for you. Colour Chaos produces weird random colour swaps.

#### **COLOUR FLASH**

Potentially the most useful of the colour functions, Colour Flash produces short flashes of colour similar to lightning.

#### **COLOUR SEQUENCE**

The Colour Sequence function is basically an extended version of the Colour Cycling function that can be used to create colour progressions within an animation.

#### **3 COLOUR SEQUENCE**

Like Colour Sequence, but you can set a third colour within the normal progression range.

#### **MULTI COLOUR FADE**

Can be used to fade an animation in or out. Every single colour within your animation will be affected by this function.

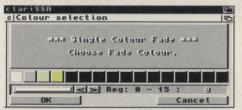
#### SINGLE COLOUR FADE

Like Multi Colour Fade but this function only fades a single, user selected colour.

#### STROBOSCOPE

Like its name suggests, the Stroboscope function produces a regular strobe-like flashing effect which is just the ticket if you want to put your animations to music.

#### **FADE FROM BLACK**



You can have your scene fade in from any colour you like – just tell *ClariSSA* which one you want.

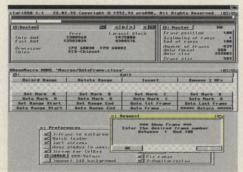
For this sake of this tutorial, let's try a simple fade in from black. Click on the Single Colour Fade gadget and a requester will pop up asking you whether you wish to fade in or out. These two gadgets obviously control the direction of the fade – fading in will start the animation with the fade colour completely faded out and will then increase its brightness until it is displayed in its original colour. This function sounds good so click on the Fade IN gadget.

The screen should then change and you'll be presented with a colour selector asking you to click on the fade colour – that is, the colour which is to be faded.

For this particular example, click on the first colour (which should be white) and then click on the OK gadget. You'll then be asked to select the reference colour for processing. Don't worry – this isn't as complicated as it sounds. For the meantime, however, click on the Reference Black gadget and ClariSSA will simply fade the selected colour to black. Before processing begins, though,

ClariSSA will ask you to confirm the operation – simply click on the Macro Loop gadget and ClariSSA will do its stuff.

#### **ON THE RANGE**



Ranges come in jolly handy when you need to apply a special effect to only a small section of an animation.

Once all 436 frames have been processed, click on the play gadget and you should see the background colour of the animation smoothly change from black to white. There's one big problem, however – the fade takes the entire duration of the animation to complete which essentially means that by the time the selected colour has been faded in, the animation has run its course! Hardly a particularly useable effect.

The answer, of course, lies in ranges. In order to demonstrate ranges, however, you'll need to reload the demonstration animation (the version we've been using up to now is so heavily modified that it's past help!). This time, however, load it into the Master buffer.

Once it has loaded, go back to the main page and click on the Edit button and you should see a whole new array of gadgets appear before your very eyes. These are the range controls that allow you to define a range (a subset, if you like) of frames within an animation. Frames come in jolly handy when you want a ClariSSA effect to be applied to only a small section of an animation—all you do is to define the section of frames as a range and apply the effect to it. Clever eh?

#### **PROJECT WINDOW**

The range is displayed by a white bar underneath the scroll bar in the Project window at the top of the screen. The whole bar will be white if you haven't already defined a range, as the default range covers the entire animation (hence the reason why ClariSSA's effects are performed on all frames within an animation).

Our fade should really take place over the first quarter of the animation, so let's create a range. Click on the Goto Frame button and enter a value of 100 (which is roughly a quarter of the way through the sequence). You can position the current frame using the top scroll bar if you like.

Now click on Set Range End. You will see the range marker change to highlight the current range. Once you've defined the range, go back and apply a new single colour fade to the animation and then turn off the range by selecting Full Range from the Edit pull down menu. Finally, click on the Play gadget to view your new animation.

# WENIBLEY INTERNATIONAL SOCCER

Blast birds, bees and bugs in this classic shoot-em-up, and take the road to Wembley in our fabulous A1200 demo!

Asieya - Works on oil 114b Amigos

England's defeat at the hands of the Dutch was a bitter pill to swallow, so we've got an exclusive rematch for you. Non-Anglophiles will just have to lose, deliberately.



Wembley International Soccer has some of the largest and most realistic-looking players ever seen in an Amiga football simulation. Our demo boasts an excellent replay facility and you can watch those great goals in slow motion.



Wembley International Soccer occasionally offers some helpful advice during the game. Robbo's free on the wing – to find him, simply tap the fire button.



"The referee's a bounder." P Richards faces the ref's wrath (try saying that after a pint of cider). The man in black is a strict disciplinarian so keep it clean.

#### **KEYBOARD COMMANDS**

V – changes view from top-down to side-view and vice-versa.

Space bar – speeds up the start of the first and second half.

R – activates the replay which can then be accessed using your joystick.

Shift - pauses the action.

he World Cup is upon us once again and who are we to ignore this great footballfest? This month, we've got an exclusive demo of Audiogenic's sharpshooting *Wembley International Soccer* and a level of the devilishly tricky insect-blasting shoot-em-up *Apidya*, snapped up for re-release by Wakefield-based softies Team 17.

Wembley International Soccer is a one-player AGA-only demo (the game is being released on A1200 and CD<sup>32</sup> only) and you're in charge of the England team, taking on the might of the Dutch cloggers in a four minute match. Press F1 and the game automatically goes into a one-player game. If the scores are level at the end of the game, you go straight into a penalty competition to settle the issue. When the match is over, the computer teams play each other – when you want a rematch, simply re-boot the machine, and off you go again.

The controls may initially seem a bit confusing but fear not; with a bit of practice you can initiate some intricate passing manoeuvres and blast long range howitzers until your heart's content. Wembley International Soccer enables you to play a variety of soccer styles – if you want to play a one-touch passing game or bypass the midfield with long balls, you can. The full version (out now) provides detailed tactical set-ups which allow you to tailor formations to your particular needs.

There are two pitch views to choose from, the classic *Kick Off*-style top-down and a *John Barnes*-type side-view. You can toggle between these at any time using the V button. The side view offers greater scope for passing and most find it the preferable option (well we do, anyway). The full version is now available for £25.99.

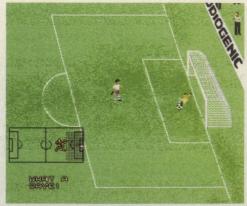
Continued overleaf ⇒

# USING A ONE-BUTTON JOYSTICK

Shooting – when you want to shoot at goal, and inevitably you will, hold down the fire button for about half a second, aim the directional arrow and then release.

Occasionally, a player who is in a good position to receive a pass will appear in a window. A short tap on the button will do the trick.

To change the player in the window, centre the joystick, hold down the fire button and then point the joystick to the player you wish to pass to before releasing the button.



If, at the end of 90, er, sorry, four minutes the scores on the doors are even, the match is decided with a penalty shootout. Direct the arrow and go for goal.

# LUCKY FOLK WITH A CD<sup>32</sup> CONTROLLER

Yellow button – switches the view of the pitch from top-down to side-view and vice-versa.

Blue button – When a player appears in a window, tap this button and the ball will go straight to him.

Green button – use this to the player in the window. Press, direct the pad, then release.

Red button – pass, kick, head, shoot. You can also use this for one-touch passing by pressing before the ball has reached a player.

Some of the peskier bugs indulge in formation flying. The best tactic is to get in front of the leader and just keep on shooting – this will destroy the lot.



Collect the red flowers to enhance your arsenal of weapons and tap the spacebar to activate them. Large bugs – like the green chap above – need a couple of hits.



It all looks rosy in the garden. The sky is a delightful shade of blue, and the trees are green. But a mad butterfly blocks your path – kill it, before it destroys you.

#### NOTE:

Apidya is a 1Mb demo. If you have trouble loading it on an AGA machine, disable the CPU caches and boot from the enhanced chip set.

# APIDYA



Apidya is one of the toughest shoot-em-ups around so it is imperative that you pick up extra firepower when it is available. You can also release a fabulous Power Blast by pressing the fire button for a second before releasing it.

nsects are everywhere. What do you do? Flap at them with an old rolled-up newspaper? Or do you miraculously transmetamorphosize (eh?) into a bee with an almost ridiculous amount of fire power and blow them into next door's garden? If the latter sounds like more fun then you will find *Apidya* a really greenfingered blast. This old Blue Byte classic has been snapped up by Team 17 and and we've got the first level for you, end-of-level bosses 'n' all. Tackle all manner of garden pests including moles, butterflies, crickets and other things we don't even know the name of.

And as you destroy these common-or-garden pests, red flower symbols appear. You automatically pick up the symbols by flying over them and this will enable you to boost your firepower considerably. Check the weapons panel at the bottom of the screen and when the icons turn red, smack the

spacebar and hey presto, you can do more damage than Alan Titchmarsh with a barrel of Agent Orange. If you've got a joypad, the extra weaponry can be accessed from the pad itself. The power ups include Speed Up which (not surprisingly) accelerates the bee's movements, Spread Shots which fire three light-swords at the same time and Lightning which releases a powerful blast.

There is also a Drone power up – this little chap is a smaller insect who automatically follows the bee's every move, simultaneously firing weapons and deflecting the enemies' shots, thereby protecting the big feller.

The full version has five incredibly enjoyable, if somewhat tricky levels and you can blast away in simultaneous two-player mode – although one person has to be a small droney-type creature.

Apidya is available from Team 17 (0924 291867) for the bargain price of just £10.99.





ail order giant Indi Direct have stepped in to offer A1200 owners a fully CD<sup>32</sup> compatible CD-ROM drive several months ahead of the UK launch of Commodore's eagerly awaited CD1200 machine.

Indi's new Zappo CD-ROM drive, which goes on sale on July 1st for just £199.95, uses a double speed, multi-session Sony CDU33A drive offering maximum data transfer rates of 300K per second. The drive, which is loaded via a retractable tray rather than the flip-top lid employed by Commodore's CD1200, is fully PhotoCD compatible and will also play standard audio, CD+G music CDs and Graphic CDs.

**Possibly the drive's** most important feature, however, is its high level of compatibility with existing CD<sup>32</sup> and CDTV software. This is especially impressive when you consider that, unlike

Commodore's drive, the Zappo drive does not have the benefit of the CD<sup>32</sup>'s Akiko chip. Instead, the functions of Akiko are emulated entirely through software.

"We've tested just about every CD<sup>32</sup> title we could find, and only one failed to work with the drive. Even that required just a tiny software fix. We even tried Psygnosis' *Microcosm* which makes extensive use of the Akiko chip, and it worked perfectly," claims Nigel Spires, one of the team responsible for the drive's development.

Indi have also managed to avoid the nuisance of having to upgrade the A1200 to *Kickstart 3.1*, a task that owners of Commodore's drive will have to undertake before the drive will even be recognised by the A1200. "All the device drivers required to drive the unit are held in ROM inside the drive and so our drive can be plugged in and used immediately. It truly is a plug in and go product," enthuses Indi's MD, Don Carter.

Commodore's own A1200 drive has been criticised for tying up the A1200's trapdoor connector, rendering other trapdoor expansions such as accelerator cards and memory expansions virtually useless. Indi's CD-ROM drive, on the other hand, connects to the A1200 through the PCMCIA port which not only leaves the trapdoor slot free for further expansion, but also makes the drive very easy to fit.

Also new from Indi is the Zappo Smart Stor Plus, an enhanced version of the Smart Stor reviewed on page 121 of this issue. Like the Smart Stor, the Smart Stor Plus is an external hard drive for the A600 and A1200 which easily connects to either machine via the PCMCIA port. The Smart Stor Plus, however, uses cheaper 3.5-inch IDE hard drives and is therefore available in sizes ranging from 130 to 340Mb from £249.99. Full details are available from Indi on 0543 419999.

# Get a good deal

#### THE BIG DAY

Phoenix Computer World have a special sales day where  $Amiga\ Format$  readers – and only AF readers – can get a five per cent discount on any product in the Computer World advert (pages 102/103). The offer is open for just one day, so on June 30th get on the blower and save yourself up to a hundred pounds on the bigger items.

The phone lines will be open from 9am to 8pm with eight manned lines, so call 0532 350568. Or fax your order in on 0532 350702 on Thursday June 30th.

#### **IMAGINE THING**

With *Imagine 3* now available, *Amiga Format* readers have one of three options: you can lash out £600 on the full version. Alternatively, because *AF* readers were lucky enough to receive version 2 on the Coverdisk, you can use our upgrade scheme as featured in *AF54* and *AF55* to receive *Imagine 3* for just £95 (see page 137 for back issues)

Or, even more alternatively, you can upgrade

to *Imagine 3* from Meridian by sending in a disk containing *Imagine 2* (on the *Amiga Format* Coverdisk), *Caligari*, *Real 3D*, *Aladdin*, or in fact any other 3D program, plus £89.95 and £3.50 to cover postage and packing.

And, while you're in a sending-off-money kinda mood, Meridian are at pains to point out that they also have *Essence 3*, volumes 1 and 2 (a collection of procedural textures for use with *Imagine 3*) plus *Forge*, a program which process those textures at high speed. Both items cost £79.95 plus £3.50 postage.

Call 081-543 3500; fax on 081-543 2255; or write to Meridian Software Distribution Ltd, East House, East Road Industrial Estate, East Road, London SW19 1AH.

#### **STAR PRICES**

Star Micronics have slashed up to 25 per cent off their dot-matrix, laser and colour thermal printers. For the full lowdown, contact Star on 0494 471111. Now's a good time to get into print...



Down in price: Silica's Ricoh 1200 Laser Printer makes professional-quality DTP even more affordable.

#### **BREAKING THE BARRIER**

Silica are also in on the price-slashing act, with their Ricoh 1200 Laser Printer dropping under the £500 barrier to £499.

Offering 400dpi, six pages a minute and a full 2Mb of memory, the Ricoh comes supplied with a free, specially devised printer driver which has not previously available. For further details, call Silica on 081-309 1111.

# IT'S SHOW TIME (SOON)

The Future Entertainment Show returns to Earls Court 2, London, in the last week of October with a new line-up of events that promise to make it an unmissable occasion for all Amiga owners.

In particular, at the heart of the show will be an Amiga theatre organised by our very own editor Steve Jarratt, where you can meet the magazine writers, as well as leading Amiga programmers and key industry figures, and quiz them on the future of the Amiga and 'interactive entertainment' in general. Whatever you want to find out about – VR, the Internet, multimedia, CD-ROM or Full-Motion Video – you'll be able to.



Don't be left of the crowd – book early and join the masses at this year's Future Entertainment Show!

The Show will feature special areas set aside for you to see and try the very latest in CD multimedia software and Personal Productivity, and there will be a massive Games Arcade where you can try out all the Christmas releases on all the major games formats, as well as the Amiga.

And what's more, if you want to 'shop 'till you drop', you'll be able to pick up a few pre-Christmas bargains or buy stuff that you simply can't get anywhere else – and that alone should pay for your entry.

The Show runs over five days, from Wednesday October 26th to Sunday October 30th, and it's been timed to coincide with the half-term holidays to make it a real family day out. Tickets cost £6 in advance or £7 on the day.

Future Entertainment Show Hotline: 0369 4235.

#### **BOOK EARLY FOR FES '94 AND WIN £100 SPENDING MONEY!**

If you're planning on going to the Future Entertainment Show, don't hesitate – book early and you could win a £100 voucher to spend at the Show.

Book tickets using the Show Hotline (0369 4235) before July 31st, and you'll be entered into a free draw. When the draw takes place on August 1st, five lucky winners will each receive a £100 voucher which they can spend on anything they want at Silica's stand at the show.

# Music to your ears

**S** pectravideo are launching a speaker system to help you make the most of your Amiga's music and sound effect capabilities.

Ideal for applications such as games and multimedia, a pair of Logic 3's ScreenBeat 3 speakers can be mounted on your monitor and feature built-in amplifiers and booster circuitry to enhance sound quality. The speakers also include magnetic shielding to stop them playing havoc with your monitor.

The Screenbeat 3 sound system should be available from good computer stores for £16.99. Further information can be obtained by phoning Spectravideo on 081-902 2211.

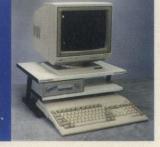


Boost the power of your Amiga's sound capabilities with these great-looking Screenbeat 3 speakers from Spectravideo.

#### TAKE CONTROL

If you're running out of deskspace, Premier Developments' new range of Amiga 'Control Centre' workstations will be of interest. Three models are available starting with the £38.85 Uni-Centre (suited to the A600, A500 or A1200). A 'stretched' version called the Uni-Centre+ is available for £42.75. And they also have the £31.29 Uni-Plinth, which provides a sturdy method of holding your monitor above your Amiga.

Contact Premier Developments on 0487 823684.





ecently I had a call from a desperate Amiga user who was having problems with a particular piece of software. He had asked his dealer for help but was given none, only the phone number of the UK distributor. He asked the distributor for help but was given none, only my phone number. I didn't have a clue as the problem was to do with using the software with a particular piece of hardware, and although I owned the software I knew nothing about the hardware he was using.

So there was only one thing left to do: call the people who manufacture the software and/or the people who manufacture the hardware. Great. One was in Germany, the other in the USA. Even before you dial you suspect you know what's going to happen. Company A is going to say the problem lies with Company B's hardware; Company B is going to say it is Company A's software that is at fault. One of them may be right, but neither wants to help because in their opinion their product is perfect, so it is SEP – Somebody Else's Problem.

Often the problem is more complex than a simple conflict between two products; it may be a lack of cooperation between a handful of products, including the Amiga itself. Then who do you turn to? Well, in an ideal world it should be your dealer. In an ideal world, it would be the responsibility of that shop to help you get everything back up and running.

Alas, in this back-stabbing, undercutting industry, customer loyalty is almost non-existent. People will instinctively buy their kit from whoever is selling it the cheapest. And dealers working with narrow profit margins don't really want anything to do with after-sales support: half an hour on the phone and that's their profit gone. A short-sighted attitude, maybe, but one that is prevalent in the Amiga sector of this industry.

The aforementioned customer loyalty is the key. I used to work in a Butchers (don't laugh) and when all customers had to do was cross the road if they didn't get the service they wanted, I had to bend over backwards to accommodate them. I had to cut chops specially for them, smile a lot, carry their bags to the car, even deliver stuff on my way home from work. The point here is that none of this was considered to be special service. All customers were treated this way. And while some of our prices were higher than over the road, people were prepared to pay that bit extra provided I made them feel special, like they were my best customer.

There's no doubt that personal service has taken a bashing in this country over the past 10 years or so. During the consumer boom goods tended to sell themselves, so shop managers and assistants became lazy. They have got used to just 'shifting boxes'. Providing a personal service has become too much like hard work.

So is there anything you can do about it? You bet there is! Vote with your pocket. No matter where you shop for your Amiga kit, ask beforehand about the kind of technical support you can expect. And if you don't get the answers you want to hear, don't be shy, ask to speak to the person in charge and explain to them that you are going elsewhere to buy your kit because you want better after-sales support. If everyone does this, managers and owners have to take notice.

But the most important thing is that you MUST go elsewhere if you are unhappy. It is no good complaining and then buying the kit from them anyway because it is a few pounds cheaper than everywhere else. All this will do is exacerbate the problem. There are many dealers who provide excellent aftersales service, although a lot of them tend to show customers the same kind of loyalty that customers show them – regular customers get better treatment. You are letting them get away with this. And only you can change their attitudes.

For some years now you have been sending out signals to computer retailers that cheapest is best, that nothing else matters except price. If you want this to change, if you want better service and support, you are going to have to stop complaining to magazines about it and start demanding it from your dealer.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT





he one difficult thing about writing this column,
I mused as I sat incarcerated on a tube train recently, is
the lead time. OK, there's also the fact that there isn't
a portable Amiga yet, so I couldn't make good use of the
dead time either, but the lead time is a bind.

You see, as I write this, the Amiga still hasn't been taken up by Samsung... whoops! By anybody. It would be easy enough to pile into an amusing little sweepstake at this moment. I could detail all the names that have been mentioned as potential suitors, I could give Prix De L'Arc de Triomphe-like odds and you would be amused and informed.

But what happens when this issue of the UK's favourite computer magazine issue hits the shelves with the news that Rupert Murdoch... whoops! Someone has bought our pride and joy. Or maybe Sony or Amstrad. Or what if Philips piles in? Or maybe Acer? I'd look like the man who predicted that the Tories would win the European elections hands down. So I won't do that.

GamePro magazine in the United States is advertising the Amiga CD<sup>32</sup> as the 'machine that conquered Europe'. The advert also carries an endorsement saying that CD<sup>32</sup> is the hardware of the year over 3DO and Jaguar. The irony is that for the first time in years, the name Amiga has made an impact on the 'minds' of the American games-playing public with (a) a console and (b) at a time when the fortunes of the format are hanging in the balance.

Still, it's not as ironic as the fact that the other big name at the moment is Atari and its Jaguar (albeit with a rip-off, sorry upgrade, of an ancient arcade game in *Tempest 2000*). The circularity of history is a subject to ponder on when you've got nothing better to do – such as when you're sitting on a tube train listening to people slowly going mad.

Talking of people going slowly mad... there's the Internet. Firstly, cheers for all the E-mail I've been getting from people. For the most part, the comments have been fascinating. I'm sorry if I've not replied to everyone as yet. I'm also sorry that I can't reply to the heavily technical questions, but that's Mr Veitch's job.

Personally I would love to see everybody using E-mail. As a device for getting information and opinion from one source to another, it's unbeatable. There are also companies now setting up that will enable you to send faxes in the US, for the price of a local phone call. Essentially, you send your E-mail message to the company or companies (for the price of your local Internet hook-up), and they then whisk it into the fax machines of individuals or companies.

This opens up a whole new level of interaction, at a reasonable cost, for a whole bunch of people who would never normally get the chance to have themselves taken seriously by getting a fax message in all of its hi-techness.

Constructive anarchy – the Net – is a fine tool in the hands of the right people.

What isn't too cool is the number of bumbling old whingers who are now starting to rant on, in the style but without the charm of Colonel Blimp, about how the Internet, isn't the same as it once was. "Oh Gawd," they intone (people like this always 'intone') "all these newies are taking over the Net and using new phrases, not playing by the rules, asking questions we've all asked years ago, and not wiping their feet or doffing their caps to us Mavens". Tough boys, tough. See you next month.

Tim Smith is Technology Editor of Computer Trade Weekly. Contact him at tsmithb@cix.compulink.co.uk and timbo@gashead.demon.co.uk.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT

# LIGHT let loose

ewTek have decided to 'unbundle' their *LightWave 3D* software v3.2 from the Video Toaster technology. Previously only available as part of the \$2,000 hardware/software package, *LightWave* has long been regarded as one of the best 3D rendering packages available – but has been dependant on running in conjunction with the Toaster circuitry.

A separate software solution was released a few months ago in the shape of *LightRave*, which used a hardware dongle to fool *LightWave* into thinking it was running on a full Toaster set-up.

However, NewTek have now made *LightWave* available as a stand-alone program, which costs \$695 in the US – the UK PAL version will probably come in for a shade under £600 – but it's still £200 cheaper than *LightRave*.

LightWave 3D needs an Amiga with 8Mb RAM, Workbench 2.04 or above – and a hard drive, since the original took up 110Mb of code, and came on 45 disks! NewTek haven't yet decided how many dozen disks LightWave 3.2 will take up...

**Anyone tempted to** lash out on NewTek's renderer will be happy to know

that the Glasgow-based 24 Bit Club provide a range of services for *LightWave* and Video Toaster users. Currently in beta-test is *The LightWave Collection*, a mass of rendered images, 3D models and texture maps for use in *LightWave* productions.

The LightWave Collection Set #1 comes on 10 disks (a full 15Mb-worth when decompressed) and costs £29.95, including a manual with hint and tips on getting the most out of LightWave.

A sampler disk is also available for £3.95 so that you can gauge the quality of the collection. The disk contains seven files, including a rotating planet Earth file, a scene file of a T-Rex attacking a car (surprise, surprise) and textures for detailing the hulls of spaceships.

The 24 Bit Club provide a quarterly newsletter and offer an advice service to LightWave and Imagine users. They are currently compiling a demo tape of the best 3D demos from around the world and will shortly be selling copies of the book, Lightwave Organic Modelling.

The 24 Bit Club are contactable at: 6 Skirsa Square, Floor 1, Glasgow G23 5DW, or on their phone/fax number: 041-946 2191, between 2.30 and 5.30pm.



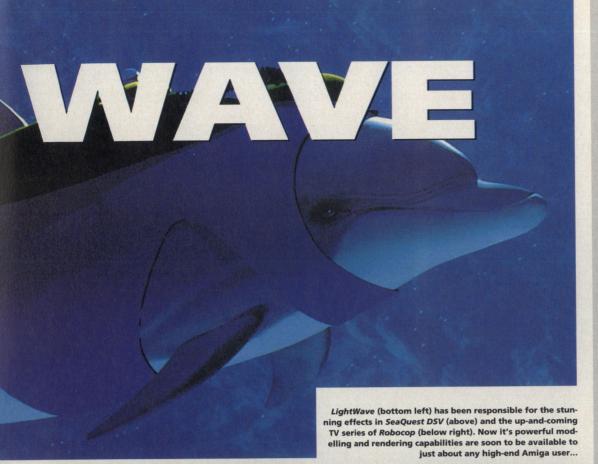
# **EDITORIAL OPPORTUNITIES**

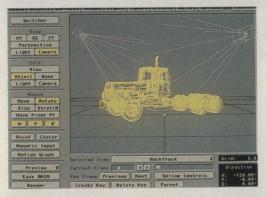
Future Publishing, Europe's biggest publisher of videogames and leisure computing magazines, needs enthusiastic, young, skilled writers for its magazines, including Amiga Format, CD-ROM Today, PC Format and GamesMaster.

Experience in leisure computing journalism is an advantage but not a necessity. What are absolute requirements are a wild enthusiasm for words, electronic media and work, the ability to thrive under deadline pressure and the journalistic skills to inform, educate, entertain and excite our readers.

Send your CV, samples of published work, if any, and 1,000 words on "What magazines are for" to: Steve Carey, Future Publishing, 30 Monmouth Street, Bath, Avon BA1 2BW.

Beauford Court • 30 Monmouth Street
Bath • BA1 2BW







### **Amiga 1200** speed fiend

ordon Harwood Computers, the UK distributors for the Blizzard range of A1200 accelerators and RAM expansion boards, have announced the launch of the Blizzard A1230-II, a new cost effective 68030 accelerator for the A1200.

The new board, which is available now for as little as £244.95, comes in two forms - a low cost 40 MHz version based around the 'economy' version of the '030, the 68EC030, or the slightly faster 50MHz board which is based around the full 68030 complete with memory management unit. In tests carried out by Harwood, both

boards managed to easily out perform the A4000/030 with the 50MHz board, in particular, running twice as fast as the A4000.

Both versions of the A1230-II feature two standard SIMM sockets for the addition of fast RAM using either 1, 2, 4, 8, 16 or 32Mb SIMM modules. What's more, the Blizzard allows you to mix SIMMs so the board can grow as and when your budget allows it.

Also featured as standard on both boards are two



sockets for the addition of either a PGA or PLCC maths co-processor, a real time clock, an integrated DMA port for the connection of an optional SCSI-II hard disk controller and a special 'feature connector' for future developments.

Although no add-ons are yet available for the board, Harwoods claim that both an MPEG decoder and even a CD32 compatibility board could eventually be released. For more information, give Gordon Harwoods a call on 0773 836781.

#### ANIMATE TO TAK

2D and 3D animators should send their entries in for the Animation Contest 94 Video Tape. Entries are the judged by 'industry professionals' and the winners receive computer hardware and software. A promotional video with contact names and numbers is then produced for general distribution.

For more details and rules send an SAE to Anim Contest, PO Box 9839, Fresno, California 93794, USA, or Internet them on:

mquaschn@mondrianCSUFresno.EDU.

#### **EFFECTS FESTIVAL**

And while you're at it, entry forms are now available for the London Effects & **Animation Festival. The competition is** open to all manner of work, from art to commercials, to videogames and feature films, as part of the Computer Graphics **Expo (Wembley Conference Centre, 8-10** November). Entries have to be in by September 7, so contact Alison Nolan or Nicola Kingham on 081-995 3632.

#### VIRUS UPDATE

The latest Virus Checker Compilation is now available for £1.50 from Craig Holmes, 23 Rocester Ave, Wednesfield, Wolverhamption, West Midlands WV11 3AU. The disk contains Virus Checker 6.41, LVD 1.75 and Virus Z II 1.07.

#### COMPUSERVICE

Compuserve have added current reviews of the UK's most popular films, books, plays and videogames. To join Compuserve, call 0800 3289378.

#### **VIDEO FONTS**

Diskotech have compiled what they to believe to be the biggest collection of animated fonts for use in video titling. They're all compatible with DPaint III, work on all Amigas and in all screen formats. £15 gets you the Moviefonts pack with a disk of five fonts plus a disk catalogue illustrating more than 25 others. Call Diskotech on 05912 242.

#### AMIGA'S DAD JOINS SCALA

With the demise of Commodore International Ltd, Jeffrey S Porter heralded as the father of the Amiga has joined Scala. The former director of advanced technology at CIL is now the vice president of engineering at Scala, with an eye to interactive TV...

#### **ALL CHANGE**

First Computer Centre have changed the number of their Bulletin Board. It is now: 0532 311422.

#### TALENT ALERT!

Simon Lillie is looking for talented Amiga musicians and demo writers to feature on a possible album to be released for later this year, or early next year. For more details call 0244 536718 or write to him at 10 Firbrook, Hawarden, Deeside, Clwyd CH5 3HH.

## THIS MONTH'S TOP 30 A500/A600

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1004/0	28. (-)	New	Apocalypse (Virgin)	86%
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	30. (28)	Down	Air Force Commander (Impressions)	69%



**Chart compiled by Gallup** 

Here at Future Publishing we not only produce the biggest and best-selling Amiga magazine, Amiga Format, but we've got two strong sisters. One's playful and fun, while the other's more the serious and studious type; they're called Amiga Power and Amiga Shopper, respectively (see pics above) and we thoroughly recommend them both.

On sale now, Amiga Power's July issue has two Coverdisks packed with Elfmania and Apidya demos, plus four complete

games: Trick Or Treat, Digger, Bob's Magic Garden and Gravity Force 2. AP is a magazine with attitude, and this issue has plenty of it on games like Impossible Mission, Banshee, Ultimate Body Blows and many more.

Amiga Shopper's July issue, also on sale now, has a 10-page round-up of every wordprocessors on the market, and can help you out of any Amiga problems with their Q&A pages and tutorials on everything from Comms, and Amiga DOS, to Video and programming in C and AMOS.

### A1200 AND CD<sup>32</sup> GAMES

2. Brutal Football (Millennium) 3. Jurassic Park (Ocean) 4. Star Trek: 25th Anniversary (Interplay 5. Alien Breed 2 (Team 17) 6. Soccer Kid (Krisalis) 7. Simon The Sorcerer (Adventure Soft) 8. Civilization (Kompart) 9. Sabre Team (Krisalis) 10. Sim Life (Mindscape)  Top 10 CD <sup>32</sup> Games 1. Gunship 2000 (MicroProse) 2. Frontier: Elite 2 (Gametek) 3. Chaos Engine (Renegade) 4. Striker (Gremlin Graphics) 5. Liberation: Captive 2 (Mindscape)	
2. Brutal Football (Millennium) 3. Jurassic Park (Ocean) 4. Star Trek: 25th Anniversary (Interplay) 5. Alien Breed 2 (Team 17) 6. Soccer Kid (Krisalis) 7. Simon The Sorcerer (Adventure Soft) 8. Civilization (Kompart) 9. Sabre Team (Krisalis) 10. Sim Life (Mindscape)  Top 10 CD <sup>32</sup> Games 1. Gunship 2000 (MicroProse) 2. Frontier: Elite 2 (Gametek) 3. Chaos Engine (Renegade) 4. Striker (Gremlin Graphics) 5. Liberation: Captive 2 (Mindscape)	
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<ol> <li>Gunship 2000 (MicroProse)</li> <li>Frontier: Elite 2 (Gametek)</li> <li>Chaos Engine (Renegade)</li> <li>Striker (Gremlin Graphics)</li> <li>Liberation: Captive 2 (Mindscape)</li> </ol>	
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5. Liberation: Captive 2 (Mindscape) F	G92%
	58%
6 Ultimate Rody Plows (Team 17)	G <b>91</b> %
e. Ordinate Body Blows (Tealli 17)	G90%
7. Pirates! Gold (MicroProse)	82%

Chart compiled by Gallup

#### CHART CHAT



Zool 2 (Gremlin Graphics)

10. Sensible Soccer 92/93 (Renegade

Fire and Ice (Renegade)



87%

85%

FG93%

DJ, Robbie Rob goes football crazy in this month's countdown.

Footy games - count 'em. There are no fewer than seven in the A500/A600 Top 30, including newie Sensible Soccer International (reviewed this issue as part of our special five-page footy feature, see page 45), Manchester United Premier League Champions and the cash cow that is Domark's Championship Manager series.

Soccer fans don't have it all their own way, though. Audiogenic's arcade game Wembley Rugby League makes a strong showing at 15 and their cricket game is also clawing its way up the chart, moving up a respectable five places from 30 to 25. The only other new entry to this month's games chart is Gremlin's Utopia sequel K240.

There are more new entries in the volatile CD32 chart than in the main chart this month. Four new games - Striker, Fire And Ice, Zool 2 and Ultimate Body Blows completely knock out previous contenders like Microcosm and Total Carnage, while the A1200 chart sees only one new entry - a platform game called Soccer Kid which tells the tale of a footy mad youngster in search of the World Cup. Looks like we've come full circle, doesn't it?

**ROB MEAD** 



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# MOTION PICTURES

Ever wanted to know more about animation? Well, you have a copy of *ClariSSA* to help, and here's Gary Whiteley and Phil South to explain how you can become an Amiga animator.

f you own an Amiga, you must surely know by now that the thing it does best of all is moving pictures. That makes it great for games, but it also means that when you want to try something more creative, your obvious first step is to try your hand at animation.

Most of you will have a copy of *Deluxe Paint*, with which you can try out animation for yourself. It's surprisingly simple. Now you also have *ClariSSA*, which will turn any animation or collection of separate pictures into a super-smooth animation. It's real power-at-your-fingertips stuff. Perhaps what you might not have is an insight into how 'real'

animation works – stuff like Walt Disney movies, the Oscar-winning *The Wrong Trousers*, or a really good game intro.

So in this article, we examine all the techniques that the professionals use and show you how simple they really are. We'll explain all the technical terms, and even ask the experts to reveal how they do what they do. But let's start with a little history...

#### THE STORY OF ANIMATION

Animation isn't a new thing. It's been around even longer than movies, but uses the same idea: that by running through a set of changing images at the rate of 10 or more a second, you can create the

impression of flowing movement. Animation started around 100 years ago in Paris, before photographic film was even invented, with sequences of hand-drawn slides fixed to a long leather belt drawn in front of a light source to project the images on to a screen.

The first film animations were Trickfilms, where objects were animated for adverts or primitive special effects. The first drawn animation, Emile Cohl's Fantasmagorie, appeared in 1908, soon followed by Winsor McCay's Little Nemo and Gertie The Dinosaur. McCay's films were milestones in cinema animation, using characterisation and techniques such as looping and repeats for the first time. In Europe, the First World War steered the fledgling animation industry towards propaganda work, leaving the entertainmentorientated USA way ahead. Pat Sullivan and Otto Messmer came up with Felix The Cat, while Max Fleischer developed Koko The Clown, Betty Boop and Popeye.

Sound film duly arrived, making it possible to combine sound and vision into one coherent production. In 1928 Disney's first synchronised sound film, *Steamboat Willy*, appeared and Disney went from strength to strength, turning out a string of classic animations such as *Pinnochio* (1939), *Dumbo* and *Fantasia* (both 1941).

Disney's domination waned after a strike in 1941 and many animators struck

with new companies. Noted out animator/directors such as Tex Avery, Chuck Jones and Fritz Freleng developed new characters, including Bugs Bunny, Roadrunner and Daffy Duck, as well as many of the hilarious routines and gags which became standard cartoon material.

In the 1950s the growth of TV brought a wider audience for animators, though their budgets and production values inevitably suffered under TV's commercial constraints. However, animation production continued apace and many innovative works were produced by animation giants like Norman McClaren, Len Lye and Oscar Fischinger - all of whom have contributed greatly to today's animation styles.

In Britain, TV has created a wide market for cartoons and bodies like BBC2. Channel 4 and the British Film Institute have put a lot of money into quality productions. From Bob Godfrey's Rhubarb And Custard through Richard William's The Snowman to Nick Park's Oscar-winner The Wrong Trousers, British animation has always been innovative.

#### THE DIGITAL AGE

But what about computer animation? It began as early as the late 1950s, and includes James Whitney's film Lapis. But it wasn't until the 1980s, when fast, affordable computers became available, that serious 3D computer animation became a real possibility.

Inevitably, Disney had a hand in the proceedings, not only with experiments like Tron, but also because Disney Studios employed John Lasseter, one of the pioneers of characterisation in 3D computer animation. Lasseter later won awards for his work at Pixar, where he created films such as Red's Dream, Tin Toy, Luxo Junior and Knick Knack.

In recent years we've seen films like The Lawnmower Man, several Star Treks and many TV and film productions making more use of computers. Techniques such as morphing have become commonplace and without computer animation, the films The Abyss, Jurassic Park and Terminator II just wouldn't have been possible.

There's now plenty of examples on TV which use the low-cost Amiga for generating animations, including Babylon 5, SeaQuest DSV and the soon-to-bepremiered Robocop, as well as Star Trek TNG and a host of pop videos and commercials.

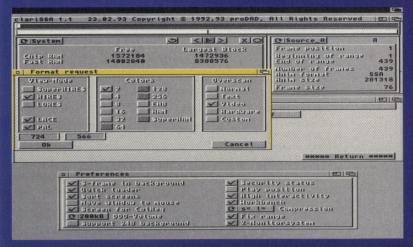
#### **WAYS AND MEANS**

In traditional animation there are lots of different ways of producing an animated image. Some techniques don't even require a film or video camera on which to record the animation! Here's explanation of some of the main methods, though there are plenty others.

CEL ANIMATION is perhaps the most common method. Each frame is drawn on one or more sheets of clear acetate plastic (that's the cel), the number of cels used for each frame depends on the complexity of the animation - there's usually a cel for

Continued overleaf ⇒

#### ANIMATION UTILITIES



Rather than generate images for an animation, the following are a selection of valuable tools for Amiga animators.

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£9.95 Rombo via Meridian Software Distribution (081-543 3500). Sequences of IFF frames, with or without accompanying sound samples, can be choreographed into animations.

£10.00 ParcSoft via Alternative Image (0533 440041).

An invaluable rename/renumber utility for sequences of files. Great for animators working between several different graphics programs.

#### **READ UP ON THE BEST WAYS TO GET YOUR ANIMATIONS MOVING**

readers.

Two of the main source books for the majority of animators are by the Victorian photographer Eadweard Muybridge: The Human Figure In Motion and Animals In Motion.

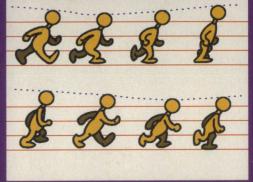
These invaluable books contain a diverse range of time-lapse photographic sequences which depict both humans and animals in various forms of motion such as running, jumping, climbing, flying, and so on. Professional animators frequently refer to these photographs in order to impart more realistic movement to their characters.



By rotoscoping real-life action you can make your own animated figures. This jumping sequence was digitised from Muybridge's The Human Figure In Motion and then cleaned up in a paint program.



'Onion-skinning' (or 'bluing') is a technique where several sheets of drawings, or cels, are laid on top of each other on a lightbox to show the animator how to draw the next frame of action. Some animation programs have their own version of onion-skinning - this an example from the Hanna Barbera Animation Workshop. The light outlines are the furthest back in the sequence



Once again, Preston Blair's Animation workbook comes to our aid. Packed with diagrams like this one, it makes it easy to see how many movements can be produced. Note how the body moves up and down during this walk cycle



← each character. The cels all have holes punched in to them to enable them to be accurately aligned under the camera. Each cel is first inked with the outline of the character which is being animated, and then painted on the reverse side to produce flat, smooth colours. The cels are then photographed one after another – usually positioned over some background artwork – to make the animation.

Most of the animations we are familiar with today are produced on cels, as are all the classics of the past – Disney, Warner Brothers and Hanna Barbera included.

MULTIPLANE is a variety of cel animation developed by Lotte Reiniger and at the Disney Studios. Instead of layering cels on top of a background, the foreground, midground and background cels are each kept several inches apart to give an enhanced illusion of depth and parallax movement.

MODEL animation is very painstaking and time-consuming because the movements in each frame have to be set by hand. And because these movements are often very

#### **PROCESSING SOFTWARE**

Image processing does just that – process images. A good example would be the conversion of an image in one format (such as a 24-bit file) into another format (such as a JPEG compressed file), but conversions are just the start.

Images can be scaled, composited, compiled into animations, have effects applied and generally be messed about with to produce a whole new look. Most image processing programs permit script-based batch processing so that whole sequences of images can be processed in one sitting. Like morphing, image processing requires a powerful Amiga system for top-quality work.

#### ART DEPARTMENT PROFESSIONAL

v2.5 £199.95 ASDG via Meridian Software Distribution. Tel: 081-543 3500.

Probably still the Amiga's premier image processor, though it has close competition from *ImageFX*.

#### **IMAGEFX**

£179 GVP via Silica Systems. Tel: 081-309 1111.
Like ADPro, this has a wide range of functions,
though it does have features which ADPro users have
to pay extra for including 'professional' converters
(TIFF, TARGA) and morphing software. If you're



With a morphing program any image can be transformed, step-by-step, for some very dramatic results.

buying from scratch, ImageFX offers better value, though isn't as easy to use as ADPro/MorphPlus.

#### **IMAGEMASTERRT**

£175.00 BlackBelt Systems via Amiga Centre Scotland (0896 870583).

A powerful program with many unique features.

Batch processing front-end software, which bypasses the need for ARexx scripts, are also available for ADPro – including MultiFrame and ProCONTROL.

small, good model work requires a great deal of skill and patience.

Models can be anything – from Plasticine to plastic dolls, animals to people – in fact, anything solid which can be moved around. Prime examples of Model animations are Nick Park's brilliant films, including *A Grand Day Out* and *The Wrong Trousers*, and Serge Danot's *Magic Roundabout* series.

PAPER animation is more difficult than cel work because the whole of each picture has to be put on a single sheet of paper, including the background and all of the characters. Early hand-drawn animations were usually produced on paper.

FLICKER BOOKS are DIY movie palaces. Most kids (even big ones!) have tried them out at some time in their lives. All they are is a series of small drawings made on the corner of a wad of cards, or the pages of a book, for example. When the pages are flicked through the fingers, the result is the illusion of movement – an animation. Amiga animation is essentially an updated, electronic, version of the flicker book.

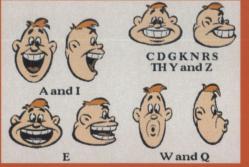
DIRECT-TO-FILM is a technique that dispenses with cameras entirely, working directly on the emulsion of unexposed, developed film, and is mostly used by experimental film makers.

By making scratches with sharp instruments, scraping off the emulsion, drawing lines and adding coloured inks where the emulsion has been scraped off, abstract and beautiful films can be produced. Some mesmerising examples of

# MOUTH MOVEMENTS FOR SPEECH

Top-class animators spend a lot of time getting their characters to speak properly, though most of the cheaper TV kids cartoons are rather less picky, because they are churned out quickly and with a low budget, so shortcuts are inevitable.

However fussy you are, you inevitably have to simplify mouth movements to several key positions. When the animation plays, we generally accept that the mouth movements, though basic, represent the words that the character has to say. After all, most animations bear little resemblance to real life, so what does it matter if the mouth movements aren't quite right as Bugs Bunny once again winds up his old antagonist Yosemite Sam?



Words are broken into mouth positions representing vowels and consonants. Animators study the dialogue and use mouth shapes for each part of a word. This shows four positions from Preston Blair's book *Animation*.

#### SLEEPWALKER - THE ANIMATED INTRODUCTION SEQUENCE



To set the scene, we have a neat static background with 'Z's floating lazily up the screen. Simple.



2 To show the boy asleep, the sheets move up and down and his fringe flaps. Subtle, but effective.



3 He then throws back the sheets and slides his legs to the edge. This is quite a complex series of frames.

this technique were made by Norman McLaren and Len Lye. Other direct-to-film techniques include placing objects directly on to the film before exposure.

ROTOSCOPING is a technique used to trace live action footage and turn it into stylised animation. It was used in the Amiga game *Prince Of Persia*, where the animator took photos of his brother jumping around the house and then traced over them to produce a realistic sprite animation for the main character.

The images can either be traced on to cel or paper directly from a projection box, or can be electronically captured by digitiser and computer and then manipulated in a computer paint or animation program.

CUT-OUT characters are much simpler to animate than cel animation because only a limited number of poses are generally required. Each cut-out is manipulated under the camera and their positions are recorded frame-by-frame on to film. Lots of the animations produced for very young viewers tend to use this method.

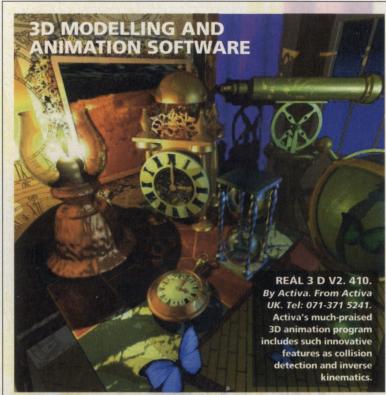
PIXELLATION is a technique which achieves unusual motion effects by moving real-life objects and/or people around a frame at a time. Many of the sequences are pixellated in Mike Jittlov's classic *The Wizard Of Speed And Time*.

OTHER TECHNIQUES. There are many other traditional animation methods for an enterprising animator to employ. One of the most difficult is the pinboard, where thousands of closely-packed metal pins are moved in or out on the surface of the pinboard to make images built from shadows and light on the surface of the pinboard. In the hands of an expert the results of pinboard animation are absolutely stunning.

Oil paintings, natural objects (such as grains, sand, and rocks), landscapes, animals, toys, film equipment, kitchenware and whatever else you can imagine has either already been, or eventually will be, featured in animated films.

And then, of course, there is computer animation where most, if not all, of the work is produced using a computer and

Continued overleaf ⇒



3D software lets you create solid models and then render and animate them. This image has been created using Real 3D 2.

3D computer animations are produced by building 3D models, setting up lights and cameras, and directing how the objects move around in a scene. All this is done inside the computer. Then, by rendering a sequence of images and combining them into an animation, the results can be viewed in all their glory.

3D programs vary enormously in their approach and function, and all the programs listed have their good and bad points. Like most serious Amiga software, 3D programs benefit from large amounts of RAM, a hard drive and a fast Amiga (with FPU maths co-processor).

A display card and genlock are also handy, but for video work a specialised video recorder capable of single-frame recording (and a single frame controller such as Nucleus's SFC or Optonica's Simpatica) or a hard disk recorder (such as DPS's PAR) are essential.

#### **IMAGINE 3**

£599 Impulse Inc, 8416 Xerxes Ave. North, Minneapolis, MN 55444, USA (0101 612-425-0557, Fax 0101 612-425-0701).

One of the established 3D programs which has just got even better. Various upgrades are available to

owners of previous versions. So now's the time to upgrade that AF Imagine 2 Coverdisk of a few months ago!

#### REAL 3D

Classic. £99.95. By Activa. From Activa UK.
Tel: 071-371 5241.
The original Real 3D was a firm favourite with some animators and still performs well, though without its bigger relative's modern refinements.

LIGHTWAVE 3D £TBA. By/From NewTek. Tel: 0101 913 228-8000 (USA).

The choice of many Amiga professionals in the US, and probably soon in Europe. Used in the creation of award-winning series such as Babylon 5 as well as the Robocop TV series. Part of the Video Toaster software, but soon to be available as a standalone (that is, no Toaster required) version.

#### **ALADDIN 4D**

£213.99. By Adspec Programming.
From Hobbyte Computing. Tel: 0727 856005.
A powerful, but fiddly, 3D animation package with plenty of neat or unique (if strangely implemented) features.

#### CALIGARI 24

£<mark>99.95. Cali</mark>gari Broadcast. £399. By O<mark>ctree.</mark> Fro<mark>m Meridian Software Distribution.</mark> Tel<del>:</del> 081-543 3500.

Caligari 24 offers good rendering, but lacks some of the refinements of other programs.

Caligari Broadcast goes a step further by including tools such as deformations, much improved functionality and better animation features, among others.

#### VISTAPRO

£69.95 by Virtual Reality Labs. From Meridian Software Distribution. Tel: 081-543 3500.

Generates great-looking 3D landscapes (complete with clouds and trees) and IFF images for animation. Popular with cyberpunk animators.



When he jumps out on to the dog, the poor pooch is drawn extremely flat to emphasise the action.



5 Likewise, his reaction is similarly extreme. It's better to overplay expressions – at least for a few frames.



6 We then cut to the exterior as the boy jumps out, (avoiding any difficult walking/climbing animation).



ANIMATION

← 2D or 3D software. By whatever means, a sequence of frames is rendered or drawn and then either compiled directly as an animation for playback from the computer or laid off on to video tape or a digital recording medium.

Computer animation is still relatively new and, as computers become ever more powerful, we should expect to see ever more creative and functional software which can take us to the new worlds of virtual reality. Bring on the future!

#### WHAT THE EXPERTS SAY

But that's enough background. Let's find out what advice we can get from some of the top animators in the country. We've asked them what influences you should draw on, and for their tips on how you can become a good animator.

It's worth pointing out to budding animators that the software industry is now crying out for good animators for everything from computer games to multimedia encyclopedias, so start practising now and you could soon be doing it for a living!

'Big' Craig was formerly an animator with Cosgrove Hall, of *Dangermouse* and *Count Duckula* fame, and is now at Ocean Software. "For complete stylisation I like Chuck Jones," he says. "You know, the *Road Runner* stuff. And the stuff that's very similar to it, like Tex Avery's work, just because of the speed and versatility of it.

"It makes me laugh out loud – it's the timing, and the throwaway ideas. There must have been an abundance of it in the late '50s. It's wonderful, like the one with the wolf being chased by Droopy, and it doesn't matter where he goes, Droopy's there. It's just so surreal. I like that, where you think there's no way that's going to happen. I don't like Disney's stuff – it's far

#### **USEFUL HARDWARE**

The most valuable piece of hardware any Amiga animator can have – beyond a well-equipped Amiga is a video digitiser (Framegrabber). With a digitiser it is possible to capture images direct from a video camera or VCR, though the VCR must have a perfect freeze-frame facility to produce clean grabs with a slow-scan digitiser.

A digitiser can be used to 'line test' paper or celbased animations, capturing each image from the light-box with a rostrum-mounted video camera and then making a test animation to check that the motions are all correct. Alternatively, grabbed images can be rotoscoped and redrawn to produce life-like motion without too much preparatory work. Grabbed images can also be used for backgrounds and for compositing with 2D and 3D animation foregrounds.

There are many digitisers on the market, but the quality you get depends on the money you pay. If you want 'real-time' grabbing at 24-bit quality then be prepared to pay substantially more. Quality digitising also relies on RAM and processor speed. A sequence of grabs could occupy a lot of storage space, so a hard drive is a must for pro work, though hobbyists could probably make do with floppy disks.

#### **VIDI AMIGA 12**

£100. By/From Rombo Limited. Tel: 0506 414631.
A slow scan HAM/AGA digitiser suitable for hobbyists and non-professional work which produces good quality grabs from composite and S-Video sources.
VIDLAMIGA 12RT

£199. By/From Rombo Limited. Tel: 0506 414631. Featuring real-time grabbing in formats up to 24-bit (non-HiRes), the 12RT is an excellent fast scan digitiser similar to Vidi 12 but with much higher quality and more features.



A digitiser is great for getting pictures from video into your Amiga – and then using them in your animation work, for example as the basis for a rotoscoped character.

#### **VIDI AMIGA 24RT**

£299. BylFrom Rombo Limited. Tel: 0506 414631. Identical to the 12RT, but with more video RAM for capturing full overscan images in Hires Interlace in 24-bit. Produces excellent quality grabs.

All Vidi digitisers have built-in animation features such as sequence editing and playback, sequence grabbing (not in real-time, and not in colour on some models) and some image processing functions. They all have composite and S-Video inputs and work with any Amiga (so long as it has enough memory).

VLAB YC 382

By MacroSystem. From Amiga Centre Scotland. Tel: 089 687 583

VLab YC fits any 'big-box' Amiga, installing into a
Zorro slot and accepts both composite and S-Video
inputs. AmigaDOS 2.04 (or greater) is required and
if the IFR (sequence grabber) is used you'd better have
a hard drive on which to save the data. VLab YC
produces excellent grabs in up to 24-bit full overscan.

too polished. I know everything's got to be technically perfect, and some of their work is gorgeous, like the warmth that's in drawings on 101 Dalmatians, but a lot of it leaves me cold."

Craig's tip is go to life-drawing classes and to keep at it. "Watch people when they move. Expressions are funny. Blink a lot, and if you see someone doing a funny action, it's like you see all the key frames. You get a lot of ideas from that.

"If someone's starting off, there's very little in the way of courses available. I just started off as a graphic designer, then I went on to illustration, and I thought no, I want to make these move. And so I rather cheekily wrote to Cosgrove Hall saying I

wouldn't mind a job in their paint and trace department, and they gave me a job".

#### **WATCHING THE WORLD**

Paul McGloughlan of Bullfrog doesn't have an all-time favourite. "At the moment it's Nick Park's *The Wrong Trousers*. I thought that was quite amusing – not bad for a lump of clay. It's labour intensive, but then most animation tends to be.

"I don't really have any classics that I like. What I like about Nick Park's stuff is his ability to get character into the material. You forget that you're looking at putty, you really feel for the mad penguin, clever dog and the silly human, and I think the character comes through.

#### **SETTLERS - THE STORY TOLD IN ANIMATED SEQUENCES**



High viewpoint and small animations (river, rabbit) helps set the scene as the knight rides through.



2 A snoozing cat is disturbed prior to the kids running into the scene, which helps to reinforce the activity.



3 The knight comes clumping into view. Note his blinking eyes and the horse's comical movement.

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"Plasticine itself is a fairly clumsy, unpleasant sort of stuff and I like the way Nick Park gets around that."

Paul's animation tip is keep it simple. "Get the basics right. Don't worry about getting to grips with software. Just learn to draw, study movement, study character, and try to concentrate on getting character into what you're drawing.

"Don't worry too much about the technical side of things, because that sort of thing is easy to pick up. For example, if you don't know what a dog looks like, and how it works, there's no way you can make it move like a dog. And likewise, if you don't know what happens to a face when it's smiling, you won't make a face smile properly. It's all about deconstructing what you see and reconstructing it as animation."

#### **SENSIBLE IDEAS**

Stoo at Sensible Software has a surprise favourite. "One film I did like, and this is really sad of me I know, is *Fern Gully: The Last Rain Forest?* I like that, and any of the latest Disney stuff, particularly for the technical aspects, since they use computer graphics for some of the scenes.

"Computer animation? I like Psygnosis' intros, using some of the Silicon Graphics machines. As well as the *Babylon 5* stuff, all the sci-fi stuff, *Star Trek*. I don't think I've got a favourite animator. I tend not to look at names, I just look at the end results."

Stoo's tip is to take a structured approach. "Break things down into small tasks before you start. Work in sections, but keep an eye on the overall look. For instance, if you're going to draw a man walking, study someone walking, and then maybe make a wire frame on screen, and finally concentrate on the detail.

"But it varies – if you were producing proper cartoon animation you'd draw the character and then animate him. With computers you normally have to work the basic structure first, and then put all the detail in. But most importantly, don't be too ambitious on your first project. Don't restrict yourself to drawing squares and circles all your life, but don't draw the *Babylon 5* station as your first task."

#### **CHARACTER COUNTS**

Kevin Bulmer of DCD is also a fan of Wallace and Grommit, but he has a joint favourite too. "Either *The Wrong Trousers* by Nick Park, or *Knick-Knack* by John Lasseter.

"It's the characterisation, the fact that Lasseter is an animator, and he brings the whole history of animation to bear. He has a full understanding of it, and it's something he's really studied.

"What you find an awful lot, specifically with computer animation, is that people are just going through the motions and there's no personality there. They might have learned how to use the utilities, but it just doesn't work properly.

"I'm a big fan of animation in general and one of my favourites is a chap called Bill Tytla. He worked at Disney, he was one of the original major animators, he did the Night On Bald Mountain sequence in *Fantasia*. For the time, his animation was phenomenal, and he's a vastly underrated animator. Him and Fred Ward, two of the original Nine Old Men at Disney."

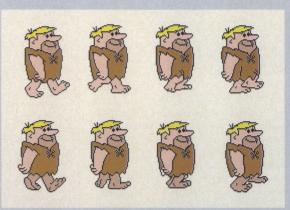
Kev's animation tip is take care over what you're doing. "Attention to detail is the best one. Avoid symmetry and pay attention to subtleties. Often an amateur animator will look at what a character needs to perform in a scene, and simply do that. But there's ancillary stuff that should be going on – his right hand's picking a book up, but what are the fingers of his left hand doing? It's a simple thing. It's the sort of thing that Ray Harryhausen was an expert at, which is why he won the lifetime achievement award at the Oscars. Study what you like on video, frame-by-frame."

Continued overleaf ⇒



Sensible Software's artist, Stoo, uses every pixel to its maximum, as this Sensible golfer shows.

# 2D PAINT AND ANIMATION SOFTWARE



Basic animations like these can be produced in 2D paint programs such as the *Hanna Barbera Animation Workshop*.

Paint programs (many of which include extensive animation functions) are the mainstay of Amiga graphics. Many of the animations and characters seen in games, demos and videos have been created with these, and the paint programs can also be used for video titling and for DTP work.

#### **DELUXE PAINT IV**

£89.99. Electronic Arts. Tel: 0753 549442. Established paint and animation favourite, but getting a bit old-fashioned and facing stiff competition from *Brilliance*.

#### **DELUXE PAINT IV AGA**

£99.99 Electronic Arts. Tel: 0753 549442.

The new AGA version uses the newer screen modes for more colours per image, and also works in less colours on non-AGA Amigas.

#### **PERSONAL PAINT V4**

£59.95 Cloanto via Meridian Software. Tel: 081-543 3500. Laudable paint software with some interesting points, but no HAM mode or animation features. Deluxe Paint and Brilliance are better all-round performers.

#### **BRILLIANCE 2**

£TBA. Digital Creations via Meridian Software. Tel: 081-543 3500.

A strong paint and animation program with 24-bit support which gives Deluxe Paint IV some very serious competition.

#### HANNA BARBERA ANIMATION WORKSHOP

£52.85. Empire via Leisuresoft. Tel: 0604 768711.
Basic animation program with functions similar to the earlier Disney Animation Studio. Has its own (non-IFF) file standards, which are completely incompatible with other Amiga software.



4 More rustic scene-setting: flames flicker and the smithy hammers away as the knight rides past.



5 Another high POV emphasises the knight's size against the castle, as the drawbridge lowers.



The knight rides in, growing smaller as he does. This involves drawing progressively smaller images.



#### **BRIEF ENCOUNTER**

Over at Gremlin Graphics, Aid Carleff's favourite is "Probably that Wallace and Grommit thing that was on just recently, *The Wrong Trousers*. And the one before that, *Grand Day Out.* 

"I like *Scooby Doo* as well and *Ren And Stimpy*. I like *Ren And Stimpy* because it breaks all the rules. You can do anything with it that you can feasibly think of."

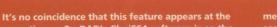
Aid belongs to the 'you can't really explain it' school of animation, however he offers: "I don't know if I've really got a tip, to be honest, Watch plenty of cartoons and eat plenty of carrots."

#### **MAKING WAVES**

As a *LightWave* user, Millennium's Steve Loughran admires much of the work produced using it. "Some of the Pixar stuff originally got me interested in animation," he explains.

"I love some of the stuff done on Silicon Graphics workstations with Wavefront. All the top-notch people have their own individual fields, some people are better at human animation. and some people just get a good atmosphere.

"As we're all LightWave users here, I must say Babylon 5 and Ron Thornton are my favourites. Did you know that Ron T h o r n t o n originally made all the models for



PRODUCING GREAT ANIMATIONS WITH CLARISSA

It's no coincidence that this feature appears at the same time as ProDAD's ClariSSA software is on the cover. ClariSSA is designed as an animator's tool – so how can it help you with your animation work?

The most obvious use of ClariSSA is to convert either standard ANIM5 anims or sequences of IFF images into Super Smooth Animations (SSAs). These SSAs not only play back faster, but also more smoothly than a standard Amiga animation (though at the expense of larger file sizes). ClariSSA achieves this by splitting each image into two 'half-frames', similar to the way that a TV picture is divided into two interlaced fields.

By playing the half frames back in rapid succession a much smoother-looking animation is produced. Any non-interlaced animations or images will need to be converted to Interlace format so that SSA can work properly, but this is easily done within *ClariSSA*.

One of the great advantages of SSA animations is that every frame can have a different colour palette (though all must have the same resolution). Anyone familiar with the restrictions of every frame having to use the same palette – for example in Deluxe Paint animations – will doubtless breathe a large sigh of relief on discovering that they no longer have to mess about with the palette to stop all those

messy colour accidents happening after an image sequence has been exported from *Vista* or *Imagine*, for instance

SSA animations can easily be edited with ClariSSA. If you have a few frames in the middle that you don't like, just clip them out. Or if you want a section of the animation to loop several times, just tell ClariSSA which frames to loop and they will be inserted into the SSA animation. If you find that your animation is a little too short, just use the DynAnimRecord function to lengthen it a bit. It's that easy!

ClariSSA can also interact with other software and grab frames as they are produced and compile them into an SSA animation – rather like a single-frame controller controls a video deck to record animations to tape. For instance, if a 3D program is rendering frames (oh, the joys of multitasking!) ClariSSA might be made to 'grab' each one as it is completed and append it to an SSA animation.

Similar processes can be carried out with other programs, including *Art Department Professional* and certain video digitisers (including *VLab*). Such automatic compilation can be a great boon for animators, as they can leave their Amiga to get on with the hard work whilst they can take a well-earned rest.

Kev Bulmer and DCD have been busy breathing life into rendered skeletons for King Arthur.



Blake's 7? And John Gross' SeaQuest. The one problem I found with SeaQuest, was, although I know it was supposed to be under water, a lot of the scenes were too murky. You couldn't see what the detail was supposed to be. But we taped Babylon 5, and the tape's getting a little stretched with us going through it frame-by-frame to see how the hell they did it.

"The good thing about shows produced using *LightWave*, such as *Babylon 5*, is that you can sit there and watch stuff done on Silicon Graphics workstations and you can think 'ooh, that's nice', but when you watch stuff that's been done on the package you're using, you have the capability of doing it! It makes people think harder. You think if they can do it, I can. How?"

Lighting is a good area to concentrate on he says. "My number one bugbear about most animation that I always try to get right is lighting. Most people put the ambient light too far up. When Alan Hastings was asked why he set the ambient lighting default setting to 25 per cent he said that it was because most people don't know how to use lighting. 25 per cent

ambient seems to fill in the gaps that most people don't normally cover, like having the light pointing in the right direction.

"With the stuff we're doing, we're down to about 4 per cent. You can see there's stuff in the shadow, but you can't really see it clearly. All *3D Studio* stuff has too much ambient lighting and it looks really washed out. It doesn't jump out of the screen at you. It's all very flat. Lighting is very important."

#### BEEP BEEP!

Eric Schwartz has achieved wide-spread fame as an Amiga animator. He's the creator of *Aerotoons, At The Movies* and many more animations that you can find in the Public Domain, all of which are perfect examples of what exactly the Amiga can do.

If you've seen Eric's stuff, it should be no surprise to you that he's an avid Warner fan. "In general," he says, "my favourite cartoons are the ones made by Warner Brothers in the '40s and '50s, and some of the cartoons made by Warner Brothers today, like *Batman* and *Animaniacs*. The animation is well above average for a

#### **ERIC SCHWARTZ - THE FOX TROT AND HOW IT'S DONE**



Eric's foxy lady struts her stuff. Like 'real' people, opposing arms and legs are swung forward/back.



2 With all her weight on her right leg, the left leg starts to swing forward. Watch the tail movement.



At this point she's almost vertical – but to maintain balance and momentum, she leans slightly forward.

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television animation, and they're also extremely funny.

"My two favourite animators – actually they're really animation directors – are Chuck Jones, for Warner Brothers, and Tex Avery, who worked for Warner Brothers in the early '40s but then moved on to MGM.

"Tex Avery went for all-out wacky, zany, anything-for-a-laugh kind of ideas. Chuck Jones was fairly different from that. While the cartoons he did were very funny, they're based a lot more on personality and characters."

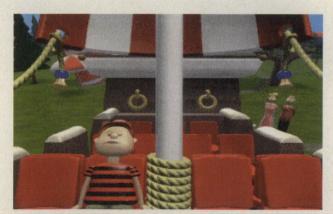
Eric's animation tip is practical: "Get to know your software. Keep experimenting with different ideas and techniques. One thing I think a lot of animators on the Amiga should remember is that they should have a good idea or a good story to work with before they start drawing or rendering.

"This doesn't happen quite so much now, but earlier on people were creating animation to say 'look what I can do', then they'd run out of memory and the animation would stop."

#### **PRACTICAL PROBLEMS**

Hopefully, by now you should have a good idea of what you need to be considering when you're trying to animate. There's one last thing we should mention, however, and that's the Amiga itself. What hardware will you need?

The biggest stumbling block encountered by Amiga animators is the amount of RAM (or lack of it) fitted to any particular Amiga. For example, a standard Amiga 1200 has just 2Mb of RAM available for all its tasks.



# **USEFUL 3D UTILITIES: THE**BEST OF THE BUNCH

There are quite a few 3D tools and accessories which you may find useful. Some of these are designed to work only with specific products, whilst others are more flexible.

#### ESSENCE I & II

\$85 each. By/From Apex Software Publishing, 405 El Camino Real Suite 121, Menlo Park, CA 94025, USA. Tel: 0101 415-322-7532. Fax: 0101 415-322-2059.

Two excellent collections of mathematical textures for *Imagine* (FPU needed).

#### FORGE

**Bullfrog's Paul** 

McGloughlan has

been involved in

rendered intro to

CD<sup>32</sup> Theme Park.

animating the

£29. By Apex Software Publishing.
From Amiga Centre Scotland. Tel: 089 687 583.
Essence and Imagine texture manipulator and renderer (outputs 24-bit IFF files and sequences for animation or use with all compatible programs).

INTERCHANGE PLUS.

\$199.95. By/From Syndesis Corporation, PO Box 65, 235 South Main Street, Jefferson, WI 53549, USA. Tel: 0101 414 674-5200. Fax: 0101 414 674-6363.



Imagine users can make use of the Essence textures and apply them to whatever images they are creating.

Trans-format converter for 3D objects with loaders/savers for most current 3D formats and a selection of 3D fonts.

#### **PIXEL 3D PRO**

£99.95. By Axiom Software. From Meridian Software Distribution. Tel: 081-543 3500. 2D IFF to 3D object converter and trans-format 3D converter. InterChange Plus seems to do a better job of converting objects, though.

Once the operating system and animation software has been loaded there may well be rather less than 1Mb of free RAM left for the storage and manipulation of an animation sequence.

Depending on the number of colours and the screen resolution of the animation, it may be that you only have enough RAM to hold and play a very short animation, particularly if it is in full overscan high-res Interlace. The only way you can increase the amount of available RAM is to add more of it to your Amiga.

However, it is possible to compromise and use less colours in order to make your free RAM go a little further. But when the RAM limits are reached, that's it – there's no room left for anything else. So the first Amiga extra a budding animator should consider is at least 2Mb of extra RAM.

Beyond that, it's a matter of personal taste, budget and need. A hard drive (I'd recommend 120Mb minimum) is indispensable for faster access and greater storage, and some programs are too big to run from floppies anyway.

A video digitiser is very useful both for grabbing stills from camera and for getting

frames from video tape. And if you have an accelerated Amiga, all well and good – the faster it is the better. If you want top-quality graphics output, a graphics card would be an excellent asset, although you will obviously need an Amiga which can accommodate such a card.

If you are seriously into Amiga animation, then you might want to record your work to videotape. For this you'll require access either to a single-frame-capable video recorder, single-frame controller and graphics card with video output, or to a good-quality genlock/encoder. Alternatively, newer devices like DPS's Personal Animation Recorder can save a lot of hassle and output great quality animations direct to video tape – in real time and full colour.

A cheaper option, if your animations are small and can be played back direct from your Amiga, is to hook up a genlock direct to your VCR and record away. The snag is that you probably won't get full-speed playback, but it is a very cheap way of doing it. And for starting off at home, that's really all you would need. Make sure you try it out, soon!



4 The left leg strides ahead ready to make contact, as the right arm begins to travel forward.



5 With the left leg planted, the right now bends forward. See how the tail has curled around.



6 And the cycle begins again. Note how the lines in the pavement have moved correctly in parallax.

Due to the exchange rate, or manufacturer's changes or due to current RAM shortage, some prices may alter, either up or down, during the several weeks between going to press and the end of the month of issue. We would ask that prices be confirmed by telephone before ordering.

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# Software that matches your Hardware

10011101 00110110 11110000 **Programming** 

### **HiSoft BASIC 2**

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HiSoft BASIC 2 is the new BASIC system for your Amiga, fully compatible with all Amigas from a Workbench 1.3 A500 up to an A4000 tower system running Workbench 3.

This exciting package sets new standards for BASIC programmers on the Amiga with full AGA and Workbench 3 support through the use of extensive and complete libraries.

This is the system for those who want to program real applications and utilities on their computer - a professional BASIC interactive compiler with an easy-to-use, multi-window editor and medium level debugger, producing super-fast, compact code in memory (for testing) or direct to disk.





The HiSoft BASIC 2 package runs on all Amigas with 1Mb of memory or more and includes an extensive, 640-page user manual with tutorials, many examples and a complete reference section.

Upgrades are available from HiSoft BASIC version 1 and Power BASIC - please call for details.

Get the Amiga BASIC of the 90s today!

#### **Utilities**



This is the utility that you simply must own! Maxon Magic is a funtastic combination of 20 different animated screen savers, a system event sound manager and many amusing sampled sounds that will not only be incredibly useful but will give you and your friend, endless enjoyment as well.

# Maxon Magic

The Maxon Magic screen saver works in all modes, even with graphic cards, and offers you a choice of 20 different amusing and entertaining modules such as Aquarium, Flying Breakfast, Fireworks, Crazy Worms, Messages, Clock etc.

As if that isn't enough value for money, Maxon Magic also lets you assign sounds to most system events including Window/Screen open & close events, Alerts, Keys, Mouse clicks, Requesters and more. Choose from the many sounds provided or simply use your own sampled IFFs, ereated with a sound sampler such as Megalosound!



With Maxon Magic your Amiga will never look or sound the same again!

# 14

#### Video/Music









The best-value real-time video digitiser you can buy; VideoMaster gives you the ability to record real-time monochrome video with sound at 25 frames per second as well as quality full-screen stills from your camcorder or video recorder. VideoMaster RGB includes our new colour splitter, ColourMaster, and produces amazing quality colour stills.

VideoMaster AGA works on the A1200 and A600, connects via the PCMCIA slot for extra speed and freedom to use other peripherals, allows high quality stereo sound and supports HAM6 and HAM8 up to 640 x 512 resolution for stills.



ColourMaster is a new electronic colour splitter which works in conjunction with VideoMaster for stunning colour stills.



Clarity 16 is our premier sound sampler allowing rates up to 32KHz in 16 bit stereo and up to 48KHz in 16 bit mono on an A500; accelerated machines can handle faster sampling rates. The software provides extensive features including full edit control, a MIDI keyboard emulator, a sample sequencer, many special effects and FFT analysis. Version 1.5 has an up-to-date Workbench 3 look, in its own window and is fully compatible with faster Amigas.



Megalosound is the new 8-bit, stereo, direct-to-disk sampler package; the software is packed full of easy-to-use editing features, special effects and extras such as the ability to print waveforms and sample information.

The package allows sampling up to 84KHz mono and 56KHz stereo to memory and up to 21KHz stereo to hard disk on an A1200. Supplied with a hardware volume control and an extensive 144-page manual, Megalosound is impressive value at only £34.95.



#### Simulation



ProFlight comes complete with a professional, ring-bound, 190-page flight manual detailing all aspects of flying this exciting aircraft including a full tutorial and a history of the Tornado with archive photographs.

## **ProFlight**

The classic Tornado simulator that works on all Amiga computers and provides maximum realism while being tremendous fun to play.

ProFlight is one of the most accurate, and therefore most flyable, aircraft simulators currently available for home computers everything is there from the correct effect of the tailerons, elevators and rudder through complete navigational aids with auto-pilot up to sophisticated weaponry such as Sidewinder missiles and fly-to-line bombs. The accuracy of flight is top-notch, try this test with your other favourite simulator - turn the aircraft on its wing tips; most will continue to fly straight and level the ProFlight Tornado will lose altitude, just like the real thing.

#### **Limited Special Offers**

As a very special offer to Amiga Format readers we have some amazing bargains, available only until 31 July 1994 and while stocks last. Order by phone or by mail and quote AF794QZ when ordering; please add £2 P&P.

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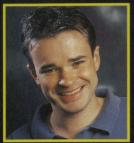
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# IT'S A MAD, MAD, MAD WORLD CUP



By the time you read this the 1994 World Cup will be well and truly under way. Here at Amiga Format we've been going berserk over the latest International incarnation of Sensible Soccer and Empire's brilliant World Cup Year compilation which features no fewer than four top footy games. Steve Bradley has also been doing a spot of

research on Amiga soccer games of old as well as looking forward to the wealth of World Cup-related releases due over the next couple of months. Steve's extensive footy feature begins on page 42.

Operation Starfi5h, the third instalment in the

Millennium's James Pond saga, arrives on AGA machines this month - but can it live up to the overwhelming success of its predecessors? You can find out by reading our definitive review on page 50. Threatening to steal James Pond's cult hero crown is a little French chef called Pierre, star of cutesy platformer Out To Lunch, reviewed on page 54.

Fans of the original Impossible Mission game should also check out the 2025 edition reviewed on page 52. The concluding part of our complete solution to the fabulous Beneath A Steel Sky can also be found in the Gamebusters Rob Mead 1 section, beginning on page 79.

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Apidya • Jack Nicklaus Unlimited Golf And Course Design 

Body Blows AGA 

Indiana

Jones And The Last Crusade 

Dune 

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#### AMIGA FORMAT'S REVIEW POLICY

Every month we scour the world's software houses for the latest and greatest Amiga games. Naturally we try to ensure we keep you as up-to-date with the latest develop-ments as possible and we'll stop at nothing to bring you definitive, no-nonsense reviews of the games that matter.

#### WHAT OUR REVIEW SCORES MEAN

The crème de la crème of Amiga games. Only the very best, most playable and original games are awarded an Amiga Format Gold, the most highly-prized rating there is.

#### 80-89%

These games are considered to be very good, but due to minor flaws are not the finest examples of their genre.

These are good games which are well worth buying, especially if you have a special interest in a certain game type.

Average releases with limited gameplay and appeal. Games in this category tend to have significant flaws.

Below average games like this are unlikely to impress your mates or your wallet. Try to avoid if you can.

Overwhelmingly poor quality games with major flaws and appalling gameplay. They're an embarrassment, frankly.

#### Less than 40%

The lowest of the low. Don't even consider borrowing 'em.

live up to his reputation?



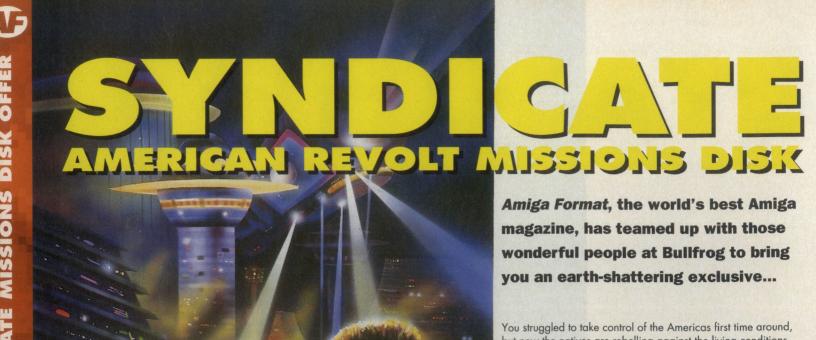
#### CRASH DUMMIES

No-one's more accident-prone than the armless (and legless) stars of this cutesy platformer. Swerve on over to page...



#### **OUT TO LUNCH**

Discover a world of gastronomic delights as chef Pierre goes in search of the various missing ingredients.



but now the natives are rebelling against the living conditions imposed by your regime. The stakes are high - if the people of North and South America regain their independence your status as Syndicate executive and controller of the Earth is in jeopardy. You have to win back the Americas.

TEAM SELEC

This add-on disk contains 21 new missions against fearsome opponents - the American agents are twice as fast as their predecessors and shoot without hesitation. Your success against such overwhelming odds requires deft selection of weaponry and every ounce of skill you picked up from the original game.

Syndicate: American Revolt is available exclusively through Amiga Format for the bargain price of £12.99. You cannot buy this missions disk in the shops or from any other magazine. What are you waiting for? Just fill in the form on this page and send your payment to the address shown to experience the ultimate Syndicate challenge.

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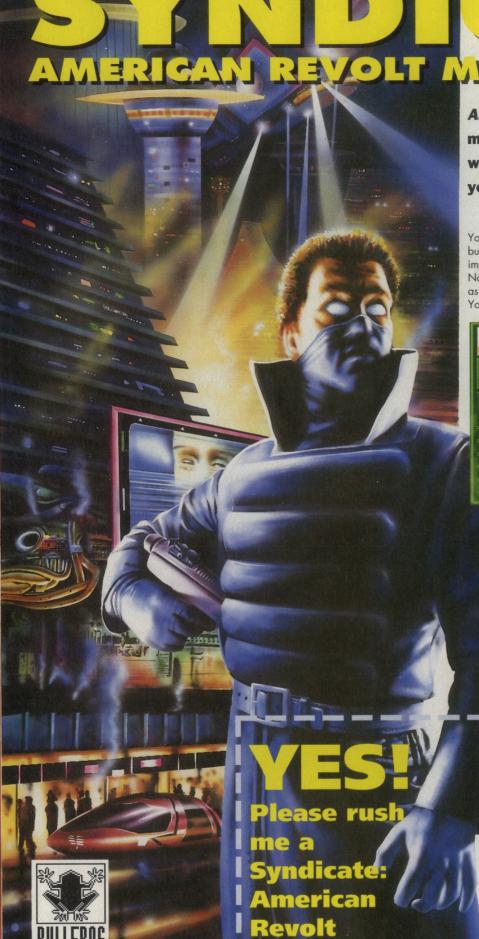
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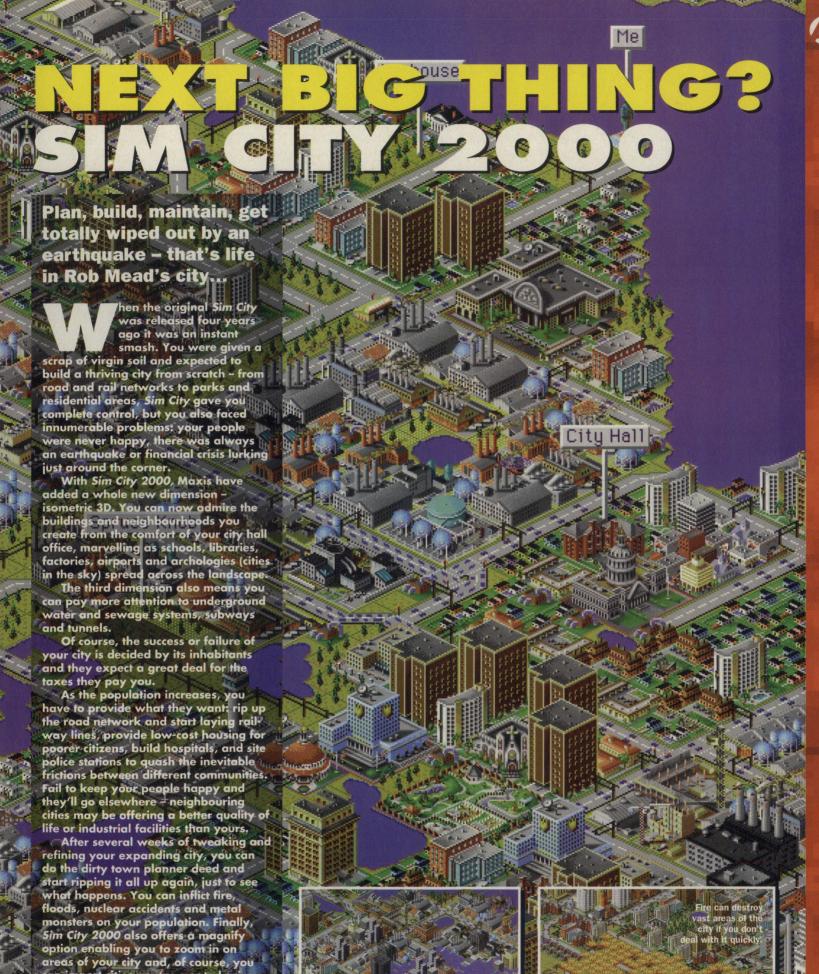
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missions disk



flood will do more damage

can import cities you've created using the 1990 original.

Sim City 2000 is out in September for hard-drive-equipped AGA machines only, price £34.99. More details from Maxis' UK office on 071-490 2333.

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Big games, little games, good games and bad games all come under Rob Mead's unstinting gaze this month as he checks out what's underway and on the way.

#### STAY INFORMED!

Our up-to-the-minute listing of forthcoming releases

#### JULY

Breach 3	Impressions	Strategy from the specialists
Brian The Lion CD <sup>32</sup>	Psygnosis	Platformer with the cutest lion since Daktari
Bump 'n' Burn	Grandslam	Cute Super Mario Kart competitor
Cyberspace	Empire	Futuristic 3D adventure game
Ishar 3	Daze/Silmari	s Latest instalment in French RPG series
Jungle Strike CD <sup>32</sup>	Ocean	32-bit version of Desert Strike sequel
Kings Quest 6 AGA	Sierra	Revolution's medieval graphic adventure
Legacy Of Sorasil CD <sup>32</sup>	Gremlin	Enhanced version of isometric RPGer
Litil Divil	Gremlin	Dozy demons go on a quest for food
Lovers Guide CD <sup>32</sup>	Supervision	Better than gawping at Dr Ruth's wrinkles
Man U Prem League CD <sup>32</sup>	Krisalis	Fergie's army marches on to the silver disc
On The Ball World Cup	Daze/Ascon	Germany's answer to World Cup fever
Putty Squad AGA, CD <sup>32</sup>	System 3	Eagerly-anticipated Super Putty sequel
Reunion	Grandslam	Indulge in a spot of space adventuring
Robinson's Requiem	Daze/Silmari	s Battle with dinosaurs, dust and disease

#### AUGUST

Champ Mgr End Of Season	Domark	More milk-the-fans management malarkey	
Dennis & Gnasher	Alternative	Beano faves get rescheduled release	
Dragonstone	Core Design	Isometric RPG from creators of Darkmere	
G2	Psygnosis	Tense 3D shoot-em-up in Aliens mould	
On The Ball (normal)	Daze	Standard version of World Cup footy game	
Seventh Sword Of Mendor	Grandslam	Dungeon Master-style RPG adventure	
Theme Park	Electronic A	Bullfrog show Disney how it's done	
Tracksuit Manager 94	Alternative	Or how to run a sports shop in easy stages	
Turbo Trax	Kompart	mpart Top-down racer originally due through Daze	
World Cup USA '94	US Gold	Officially endorsed version of the tournament	

#### SEDTEMBED

Krisalis	Maritime trading game in Patrician vein.
Domark Ye	et more milk-the fans management malarkey
Grandslam	Titter, titter. If only, eh readers?
Imagineer/A	nco Kick Off 3 gets management add-on
Team 17	Beats those bowling alley blues
Krisalis	A much-improved sequel to Vikings
Renegade	Motorbikes, mud, thrills and spills
Psygnosis	Can DMA improve on Lemmings 2 ?
21st Century	Platformer from pinball publishers
Renegade	Fast and furious platform shoot-em-up
Alternative	Variation on footy management sim
Psygnosis	Should make Microcosm look like Pong
Maxis	The ultimate god game, now in 3D
Ocean	Hi-tech flight sim from Digital Image Design
Millennium	Fuzzy green-haired kids' toys in platformer
Core Design	Futuristic sequel to Curse Of Enchantia
Audiogenic	End-of-season hard ball special
	Domark Your Grandslam Imagineer/A Team 17 Krisalis Renegade Psygnosis 21st Century Renegade Alternative Psygnosis Maxis Ocean Millennium Core Design

#### NOT TONIGHT, JOSEPHINE

Flight sim specialists MicroProse are delving back into the dim and distant past for their new military strategy game, Fields Of Glory. Set during the Napoleonic Wars of the 19th century, Fields follows Napoleon's escape from the island of Elba and the four major battles leading up to and including Waterloo.

The game features a database of historically accurate facts and figures on the people, places and strategies employed

Wavre and Waterloo in *Fields Of Glory*, the new war game from MicroProse.

Relive the battles of Ligny, Quatre Bas,

in each battle and comes with MicroProse's Close Quarters Combat System which enables you to get right into the middle of the action.

Fields Of Glory is released in September, price £34.99. For more infor-

mation, contact MicroProse on 0454 326532.

#### THE LONGEST



An RAF Spitfire with D-Day markings patrols the Allied beaches in Overlord.

Virgin Interactive commemorate the 50th anniversary of D-Day with a 3D flight sim called Overlord. Developed by Reach For The Skies (AF48, FG90%) creators Rowan Software, Overlord puts you in control of a Spitfire, Typhoon or Mustang on a series of missions, culminating in raids over the D-Day beaches. Missions include escort duties, air-to-ground attacks and mid-air scraps. Overlord is out in September, price to be confirmed. Call Virgin Interactive on 081-960 2255.

#### DETECTIVE ON WHEELS



Join Private Investigator Dorally as he fends off the cops and catches crooks.

Finnish programmers Terramarque's follow-up to Elfmania (AF60, FG92%) will put you behind the wheel of a hot-rod motor in P.I.D.

P.I.D. is actually Private Investigator Dorally, an ace detective who has to tear around six race circuits collecting baddies and reward money and avoiding the police who want to get in first. Terramarque are looking for a UK publisher for P.I.D. and hope for an early 1995 release. Contact them at: Terramarque PID, PL 364, 00121 Helsinki, Finland.

#### EMPIRE'S FLYING CIRCUS

Forget all that fly-by-wire and nuking baddies from a distance nonsense; Empire have come up with a back-to-basics flight sim for real pilot wannabees.

The Dawn Of Aerial Combat takes you back to the opening decades of the 20th Century and drops you in the cockpit of one of 15 World War One aircraft. The game is packed with period detail, including background informa-



Earn your wings with some real seat-of-thepants flying in Empire's new flight sim.

tion on the real fighter aces and planes which dominated the air battles. The 3D sections are realistically animated and you're never that far away from a teeth-rattling dogfight. The Dawn Of Aerial Combat is released in September, price to be announced. Contact Empire on 081-343 7337.

## 2/4/9/1

#### **GREASING THE GEARS**

The phenomenal success of the Lotus series has obviously spurred Gremlin Graphics on to bigger and better things with the imminent release of Top Gear 2, possibly their finest racing sim to date. Developed in-house using a vastly improved Nige Mansell game engine, Top Gear 2 features 64 circuits from 16 countries, a two-player option and a full championship mode.
The game also features three difficulty levels, the ability to
customise your car with up to eight different paint finishes and four different weather patterns.

The aim of the game, as ever, is to win as many races as possible, but you also stand to win pots of money which can be used to add up to 36 different pieces of kit to your car. Indeed, winning the championship is only possible if you have a top-notch armour-plated monster motor at your disposal.

Top Gear 2 is released initially on the A1200 in July, with a CD<sup>32</sup> version available in September. A third version for A500 and A600 owners is set to follow a month later. All versions of the game will cost £25.99. Race to your near-

est phone and give Gremlin a call on 0742 753423 if you want to know more.



Kerrash! Gremlin's fab new racing game Top Gear 2 and somersaults. Just like the real thing

Team 17 are releasing a special edition of their Alien Breed 2 shoot-em-up in September called Tower Assault. Phone 0924 318740 for more details.



Soccer Kid CD<sup>32</sup> adds seven minutes of cartoon quality animation to the AGA version. It's available in July from Krisalis (0709 372290), priced £29.99.



a frantic top-down shoot-em -up for AGA and CD<sup>32</sup> machines. More details from Core Design on 0332 297797.



Terrorise swathes of baddies in Banshee.



Kompart's publishing arm Black Legend are releasing a slick 3D flight sim called Embryo in late September. Call 0438 840004 for more info.



Renegade (071-481 9214) follow up the astounding success of *The Chaos Engine* with a specially enhanced CD<sup>32</sup> version of Speedball 2.

#### OCEAN GET VICIOUS



Kid Vicious may not be as cute as Sonic. but he's lust as tough, athletic and resourceful as anything those console chappies can throw at you.

Originally due for release through Gremlin, Kid Vicious charts the adventures of a muscle-headed caveman as he run, jumps and smashes his way through five massively Sonic-influenced worlds.

Programmed by Magnetic Fields - the team behind the Lotus and Supercars games - Kid is filled with cutesy enemies, hazardous puzzles and a wealth of sub-games including Space Invaders and Breakout clones. Each of the five worlds has four massive levels, complete with parallax scrolling, unfeasibly steep slopes and springboards.

Kid Vicious should find its way into the shops at the end of August, price £25.99 Publishers Ocean have yet to confirm a CD32 version, but you can find out more by phoning them on 061-832 6633.

#### BENEFACTOR'S RAINBOW WARRIORS



There are puzzles, platforms and hazards galore in Benefactor, a Flashback-style tale of merry men and rainbow machines

Psygnosis have teamed up with Swedish developers Digital Illusions to bring you a curious platformer called Benefactor. Part Flashback, part Lemmings, Benefactor features screens full of tiny sprites and a particularly athletic square-jawed hero.

Your adventure begins when you receive a message from the jolly inhabitants of Lullyat. Their magical rainbow machine has been stolen by the neighbouring Minniats who have also kidnapped the peace-loving merry men and deposited them on six hostile planets. It's your job to track down the merry men and return the rainbow machine to its rightful owners.

Benefactor is available now, priced £25.99. Call Psygnosis on 051-709 5755 for more details.

#### TOTAL TOXIC OVERLOAD



Max Design's apocalyptic Burntime

Whale's Voyage developers Max Design, in a collaboration with Greenpeace Austria, are hoping to deliver a stark environmental message with their latest release, Burntime. Mixing strategy, trade and role-playing elements, Burntime takes you to an apocalyptic near-future where political anarchy and

to an apocalyptic near-future where political anarchy and total toxic overload threaten everyone's chances of survival.

The aim of the game is to control the access ways to five major cities and defeat both computer-controlled opponents and human players. You and your people are under constant threat from food and water shortages, pollution, mutants and the searing rays of the sun. To help you there are 200 different characters who can be recruited to set up dog-meat different characters who can be recruited to set up dog-meat and snake farms, 80 different pieces of technology and a two-player mode which enables you to play co-operatively against the three computer opponents.

Burntime is released in August, price £34.99. Give
Kompart a ring on 0438 840004 if you want to know more.



# You know know it's it's ...

nternational action at its dazzling best. The atmosphere is electric as the stage is set for the World's best players to display their awesome skills. KICK OFF 3 is a game for the true soccer fan. Top footballing Nations from 5 continents battle for soccer's biggest prize - The World Cup. Thrill to the one touch football of the South Americans, the

power play of the North Europeans and the skillful yet eccentric African nations. Stamp

your authority on the match using the key players within the team. Each country has its own style play dependent on the way these players are used. Be sure to play to your team's strengths. Use



PC COMPATIBLES



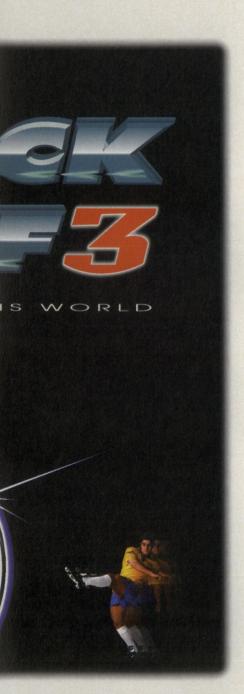
CD<sup>32</sup>

PC & COMPATIBLES PC CD ROM

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the Brazilian Playmakers to split the opposition with pinpoint passes or the German Sweeper to build from the back. Play the ball to the dashing full backs from Cameroon or release the flying Dutch Wingers.



PC COMPATIBLES

KICK OFF 3 is packed full of dynamic features that set it apart from any other football game.

Over 2000 frames of animation for smooth, fast flowing International action and multi directional pitch scrolling. Thirty different SET PLAYS for corners and free kicks give the most dramatic dead ball situations ever. A practice mode allows you to specialise dribbling, overhead

kicks, volleys, flicks, diving headers and the deadly
AFTER TOUCH. Switch your tactics and your side's
style of play with a TEAM TALK at the right
time. Speed and ball control options give
instant playabilty for novice and master gamer
alike. Soccer realism with Match facts, a Man
of the Match award, action replays, all the
latest soccer laws and much more.

## Kickim

AMIGA 500/600/1200

ANCO



## THE THINK

Once there was 'flick to kick', now it's 'tap fire to trap', but one thing's the same - we can't get enough of footie games. Steve Bradley presents your 1994 World Cup round-up.



he World Cup is upon us once again, that fine footballing festival which transforms the earth into Planet Football. No England, Scotland, Northern Ireland or Wales this time, but no matter; we have our memories. There's 1966. Archie Gemmill's memorable goal against the Dutch in '78, 1966, Platt's lastgasp winner against Belgium, 1966, and Gerry Armstrong's belter that defeated the Spanish on their own soil in 1982. Oh, and 1966, of course. That ball never crossed the line - God bless Russian linesmen.

Over the next five pages we trace the history of Amiga football games and check out all the latest releases, then take a look at what we can expect to see over the next few months, as well as casting the odd wry glance in the direction of the 'People's Game'.

Amiga football arcade sims can be split into two distinct dynasties -Kick Off and Sensible Soccer. These games changed the face of the soccer simulation by perfectly combining attractive visuals with speedy, smooth scrolling and stunning playability. Sensible Soccer's closest contender at the moment is probably Goal!, written by Dino Dini (who was also responsible for the first two Kick Off games). Many have tried to emulate the Kick Off and Sensible series, but most have failed. In fact, the past four years has seen over 50 football-based releases, many of which have been appalling.

But footer games are not just about smacking in the winning goal - many prefer the gentler art of the management sim, where you pit your wits against the best bosses in the business and try to pick a winning team. Whatever your preference, the Amiga is so richly served, there is sure to be a game to suit your soccer needs. Pheeeeep!

## A CHRONOLOGY OF AMIGA FOOTBALL GAMES

Some have been classics, many have been trash, but the Amiga has always had plenty of footie games...

1989 - World Cup qualifying

Way back in 1989, a young slip of a lad named Kick Off (AF1 91%) entered the footballing fray. Smooth and slick, it was to become the benchmark for Amiga soccer games.

MicroProse Soccer (AF1 67%) boasted banana kicks and opted for large, cartoon-style graphics but fell down with a bump on playability.

1990 - World Cup Italia

Fighting Soccer (AF6 43%) stepped into the ring, fists aloft, but was far too slow, while Superleague Soccer (AF6 48%) was just too darned complicated for its own good. Result: first round knockout for Kick Off.

Kenny Dalglish Soccer Match (AF8 31%) was a simple, side-on viewed arcade game let down by "appalling gameplay". Poor old Kenny.

The tenth issue of Amiga Format welcomed World Cup fever and not one, but three new releases. Player Manager (93%) successfully mixed Kick Off with management sim tactics, while Manchester United (62%) attempted the same but turned out to be relegation fodder. Italia '90 (27%) was just plain sluggish. One month later, World Cup Soccer Italia '90 (AF11 74%) offered the now-familiar viewed-from-above perspective although it was felt to be Second Division when compared to the then all-conquering Kick Off.

The surprisingly named Italy 1990 from US Gold (AF12 80%) upped the Amiga footballing tempo and was particularly strong graphically. Not that anyone plays it now, of course. And then came Kick Off 2 (AF13 94%). Future Publishing ground

## SALL OVER....

#### UP AND COMING GAMES

#### **EMPIRE SOCCER '94**

Empire 081-343 7337 ■ £25.99 ■ Out any moment now



Top coders Graftgold have joined forces with Empire Software to produce Empire Soccer '94, a quirky arcade number with 32 national sides, a multi-player option and a full World Cup competition. The teams each have six 'super powers', enabling them to gain superiority over their opponents. Look out for a full review next month.

#### FIFA INTERNATIONAL SOCCER

Electronic Arts 0753 549442 ■ £29.99 ■ Out July

EA's FIFA Soccer has already run riot over the consoles. The television-style view-from-somewhere-in-the-corner adds a new dimension to the footie sim and if EA can successfully convert the superb visuals and playability of the Mega Drive version to the Amiga, then we should be in for a real treat.

#### SENSIBLE WORLD OF SOCCER

Renegade 071-481 9214 ■ £25.99 ■ Out October

Retaining the playability of the original and adding a host of new features, SWofS (thank you) includes full management, player-manager and player-only facilities as well as 1,400 teams from around the world, so if you fancy running a Second Division Bolivian side (and who doesn't?) now is your chance. With 22,000 players (all real names) and an international transfer market, you can tempt stars from all over the world. Also included are referee and physio sprites and international sampled crowd chants, though it's not yet clear whether 'One-nil to the Arsenal' to the tune of The Pet Shop Boys' 'Go West' will get an airing.

#### **WORLD CUP USA '94**

US Gold 021-625 3366 ■ £27.99 ■ Out August/September



Coming from software giants US Gold, World Cup USA '94 has a major tactical advantage in that it is the officially licensed game of the tournament. It plays safe with the top-down view perspective that's been conventional ever since Kick Off in 1989, as well as a host of options. The licence and marketing muscle of US Gold should ensure its success.

#### **REAL WORLD FOOTBALL**

Infogrames 071-738 8199 ■ £34.99 (A1200 and CD<sup>32</sup> only) ■ Out June

Looks set to become one of the oddest Amiga football games. It features a 3D players'-view perspective, the 24 teams participating in the World Cup (lucky, eh?) and six others including England, Scotland and France. Also, there are 6,000 animations, 11 camera zooms per player and realistic team play – so the English play kick and rush (bit unfair, eh Tel?) while the Brazilians practice their ball control. Should be very interesting. Hopefully we'll have a comprehensive review next month.

#### KICK OFF 3

Imagineer/Anco 0322 292513 ■ £29.99 (£32.99 CD<sup>32</sup>) ■ Out October



It's some four years since Kick Off 2 volleyed all opposition out of the ground and after a timespan normally only associated with the release of Stone Roses albums, Anco are set to unleash Kick Off 3, this time utilising the unfashionable side-on perspective. Also in the pipeline is Kevin Keegan Player Manager combining Kick Off 3 and a management section.

#### ON THE BALL

Daze 071-328 7762 ■ £29.99 ■ Out July



Entering the highly competitive management simulation market is On The Ball, which sets out to bring new levels of realism and playability to the genre. Its trump card could well be the TV-style coverage of each match, with commentary and action replays from vantage points around the stadium, a method more familiar with American Football games.

#### **CLUB FOOTBALL - THE MANAGER**

The Software Business/Imagine Home Entertainment 0480 496497 \$\mathbb{L} \colon 229.99 \$\mathbb{L}\$ Out soon Attempting to tackle the opposition in their first outing, Software Biz are teaming up with programmers Teque to produce a comprehensive management sim. And to make it more realistic than the rest, they have added a special statistic for each player — an intelligence rating. The higher it is, the greater initiative the player will show. Not only that, managers will have to retire at 55 so you can't just paddle on until you eventually win something.



to a halt as folk gathered to worship its polished visuals, super sound and fabulous gameplay (bendy shots being a fabulous addition) while a 32-man inter-magazine league raged on and an FA Cup competition was fought out.

Oh no, look who it is! Question Of Sport's Crazy Horse Emlyn Hughes arrived on the hallowed turf of AF's Screenplay section with his endorsed International Soccer (AF14 78%) which, despite being a playable arcade game, put off many because of the words 'Emlyn' and 'Hughes'.

Everton FC Intelligensia (AF14 53%) – surely a contradiction in terms – was a straightforward soccer quiz, and not a particularly great one at that. As an alternative, European Superleague (AF17 74%), a quirky management sim, put you in charge of team affairs during a 'working' week.

1991 - EUROPEAN CHAMPIONSHIP QUALIFIERS After the trauma of the World Cup, Gazza II (AF20 51%) hobbled on to the scene but its shoddy mix of arcade and management was a tearful affair. Not even the injury-prone Geordiemeister could save it.

World Championship Soccer (AF20 80%) was an altogether smoother affair, compared even to the champ Kick Off 2, but it couldn't match the wonderfully named I Play 3D Soccer (AF24 81%) which, despite being visually baffling, improved with perseverance.

Back for the second instalment of what has recently become a trilogy came Manchester United Europe (AF25 80%). Although favourably received back in '91, it hasn't aged well, particularly in terms of playability.

Not that it was worse than Striker Manager

Not that it was worse than Striker Manager (AF26 53%) which looked absolutely daft.

Continued overleaf ⇒



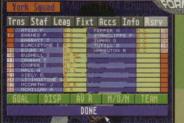
#### **WORLD CUP YEAR '94**

Empire 081-343 7337 ■ £29.99 ■ Out now

Includes - Sensible Soccer, Goal!, Striker, Championship Manager '93/'94



Small sprites, top-down pitch and stunning playability make Sensible Soccer the greatest. Dino Dini's *Goal!* is more of an arcade game than a soccer sim which is, perhaps, why it works.



When joystick-waggling takes its toll, Championship Manager is the ideal tonic. Oh, all right, it's even more tense.



Striker is probably the Amiga's fastest soccer sim ever. Unfortunately, the pace occasionally detracts from the gameplay.

that if you get a copy of this compilation, you won't really need to bother acquiring any more footie games – apart from Sensible World Of Soccer, of course. Sensible Soccer V1.1 is the shining light of the bunch – a game so near to perfection you can almost smell the polish. The wide pitch view enables you to plan pinpoint passing moves, or you can simply hoof it up toward the strikers every time. The sound is tremendous – great airhorns and chants of 'Erik the Viking' – and even though the sprites are tiny you grow to love them like you love Granny. And Grandad. Programming genius.

Dino Dini is one of the most famous Amiga games programmers and made his name with the Kick Off series. Goal! saw him stray from the Kick Off name but again, Dino produced the goods. With more options than a pick 'n' mix stall, Goal! is fast, slick and immensely playable. It's more of a knockabout arcade game than a full-blown football simulation, though, and perhaps this is what makes it stand out from the crowd.

Striker received a whopping 93 per cent when it first arrived back in July '92. Played at an almost ridiculous pace, it has an end-to-end isometric perspective view of the pitch. The 64 international teams are all seeded, so if you're Qatar and facing the Germans then you will probably be on a hiding to nothing. But despite the speed, Striker remains a playable game let down by the fact that it's too easy to keep the ball at your feet. Fun, if a tad frantic.

Aha, the ubiquitous Championship Manager '93/'94. This is an excellent addition to the collection. When you're fed up with joystick-waggling, settle back in your sheepskin coat and attempt to steer your team to glory. This really is one of the best management sims around. There are plenty of features, loads of statistics and everything is beautifully laid out.

World Cup Year '94 is by far the best football compilation ever released and at 30 knicker, it really is a tremendous bargain.

#### INTERNATIONAL SOCCER

Zeppelin Games 091-385 7755 ■ £9.99 ■ Out now



The slowest footie simulation ever, International Soccer is often the most humorous. Even my Gran's quicker.



Funny business, this. A game that looks pretty, yet plays like Harrogate Railway FC after a particularly heavy night on the beer. It could, in theory, be a lot of fun.

And it is – in small doses. It looks like Sensible Soccer, although the similarities end there. What we are treated to is a game so slow that a Terry Tortoise Select 11 could easily outpace many of the participants.

And though it's only a tenner, International Soccer provides only comedy value – just try playing two non-league teams.

Yet there are some nice graphic touches. Witness a goalscorer falling flat on his back after knocking it past the keeper, before the whole team run back toward the halfway line, arms aloft in triumph. Not a serious contender though.

All the players have made-up names, but you can edit in your own favourites.

#### CHAMPIONSHIP MANAGER END OF SEASON DATA DISK

Domark 081-780 2222 ■ £15.99 ■ Out soon



Bizarrely, this package includes a copy of Nick Hornby's excellent book Fever Pitch. The disk itself is simply an update of recent transfer activity, promotions and relegations (goodbye Swindon!) but unfortunately by the time next season starts there will no doubt have been a load more transfers. So it'll be out of date. Of course you need to have the original game, so the whole thing is pretty expensive and if Domark decide to bring out a Start Of Season disk in August you'll be feeling pretty miffed.

Rants aside, Championship Manager is a solid management sim and for fans who like a good read, Hornby's book is possibly the best ever written about football. Mind, if you can afford an extra 14 quid you'd be better off with the Empire World Cup Year '94 compilation.

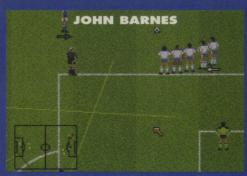
#### 1992 - EUROPEAN CHAMPIONSHIPS, SWEDEN

A game for fans with a penchant for anoraks and lovely long train numbers, Starbyte Super Soccer (AF33 63%) was mostly text-based stuff, while Codemasters' 1st Division Manager resembled Kick Off, though unfortunately, it wasn't.

Kick Off, though unfortunately, it wasn't.

The Manager (AF35 79%) came originally from Germany and was a winner all over Europe. It was an agreeably polished management sim, easy to get into, but still a collection of numbers to shuffle around.

Trumpet fanfare and off we head into July '92 whereupon a couple of gems popped up. Sensible Soccer (AF36 90%) was a self-confessed Kick Off derivative, but still toppled Kick Off 2 from its perch – and the rest is history. Although Striker (AF36



93%) was warmly received and has since become a major console hit, in retrospect the game was a little too pacey for its own good, despite its amazing 3D 'in the action' viewpoint.

New AF ed Steve Jarratt checked out Football Champ (AF37 40%) only to discover that it was "practically unplayable". And with FA Cup winners Liverpool looking forward to their first appearance on the continent in a long while, John Barnes European Football (AF37 42%) was released – a side-on arcade number which under-achieved in a manner typical of Barnes himself.

It wasn't a case of "Do I not like that" when Graham Taylor's Soccer Challenge (AF37 82%) appeared. It was slick and superbly presented, and some wondered whether Turnip-head deserved such a game. European Champions (AF38 40%) arrived with a dodgy poster and the comment "the game is actually as crap as the poster". Says it all.

Way back in October '92 when Liverpool were

#### WEMBLEY INTERNATIONAL SOCCER

Audiogenic 081-424 2244 ■ A1200 £25.99 ■ CD<sup>32</sup> £29.99 ■ Out now



Enormous, detailed sprites are what separates WIS from its rivals.

If at first it flops, get yourself an endorsement and tweak accordingly before re-releasing. Wembley International Soccer appeared in a different guise some eight months ago and was known as European Champions (AF52 73%).

This time around, the club sides have been replaced by national teams, but other than that the differences are purely cosmetic. It's very distinctive in that the sprites are huge and the kit detail superb, and WIS (as we shall call it evermore) offers

two pitch views - top-down and side view. The latter is the better option, extending more opportunity to plan and execute passing moves.

Unusually, there is an option for one player to use the  $CD^{32}$  controller (on both A1200 and  $CD^{32}$  versions) bringing into play all the buttons. Unfortunately, even with two CD controllers on the  $CD^{32}$  version, only one can make use of this option – a definite minus point. Plus points, though, are a one-touch passing option and an excellent tactics system which enables fine team tuning.

WIS is certainly different from most Amiga footie games and people looking for a change should enjoy it, but it is a tad slow. If you bought European Champions then don't bother; otherwise, WIS is a good addition to your collection, but unlikely to have the longevity of Sensible Soccer.

#### SENSIBLE SOCCER INTERNATIONAL EDITION

Renegade 071-481 9214, £19.99 ■ Upgrade for £8 ■ Out now – limited edition.



Well, the rest are mere contenders, aren't they? This is the one. Fast, silky smooth and a pailful of playability – tremendous, Desmond. Included are all the teams participating in the World Cup and updated club sides (from the start of 93/94 season). You can enter the World Championship, which bears an uncanny resemblance to the World Cup, you get referees who waggle their fingers admonishingly. The gameplay remains reassuringly simple and although the press release claims that it's been 'tweaked', it's difficult to tell quite where. Maybe the goalies are a bit better – anyway, if it's not broken, don't fix it. We are not worthy.

#### GREAT WORLD CUP CHARACTERS SELECT 11

The world of soccer is filled with 'lads', 'characters' and the occasional 'nutter'. Here is *Amiga Format's* choice for a characteristic soccer team...

#### 1. Rene Huigita

Custodian of the Columbian onionbag bearing uncanny resemblance to King Charles II.

#### 2. Josimar

The all-arms-and-legs Brazilian bananameister.

#### 3. Ray Wilson

Yorkshire undertaker from the '66 side. Used to defend the box. Now he builds them.

#### 4. Socrates

80 tabs-a-day Brazilian philosopher (cut down to 40-a-day for World Cup). Well choked after the defeat by Italy in '82.

#### 5. Jack Charlton

'The giraffe'. Now 'St Jack' after Republic of Ireland's cup exploits. Entered folklore in Italia '90 on the Irish T-shirt which coupled Jack with the Pope, captioned 'Who's that with our Jack?'



Columbian Carlos Valderrama: a man of many talents – and even more split ends...

#### 6. Frank Rijkaard

Dreadlocked Flemish phlegm merchant deserves a jersey after the infamous gobbing incident with Rudi Voeller in Italia '90. Off you go, Frank.

#### 7. Carlos Valderrama

Beautifully coiffeured Columbian striker. Once had his shorts 'interfered' with by Spanish defender.

#### 8. Paul Gascoigne

Gifted, tear-stained, injury-prone Geordie waif.

#### 9. Roger Milla

Heading towards the half century in years, yet possessor of the finest post-goal wiggle since James Brown.

#### 10. Diego Maradona

Bullish, powder-snorting soccer genius with a penchant for Messianic claims. (And the bloke who probably robbed us of the '90 World Cup.)

#### 11. Pac Doo lk

North Korean howitzer merchant who sent the Italians packing way back in '66 at that most glorious of footballing shrines, Ayresome Park, Middlesbrough (the one in Cleveland).

still famous, they lent their name to the peculiarly monikered **Liverpool** (AF39 45%), but it turned out to be as dreadful as their 1993 form.

Des and Jimmy made an appearance in Match Of The Day (AF40 56%), a management sim which singularly failed to inspire.

#### 1993 - World Cup qualifiers (oh dear...)

All rivals were quickly forgotten when the tweaked Sensible Soccer V1.1 (AF42 80%) re-appeared, this time with the back-pass rule implemented and red and yellow cards for those players who enjoyed getting 'stuck in'. Gosh, we were a bit harsh on the mark though.

Leeds United Champions! (AF42 32%) – my, that has a ring to it – was a sad attempt to cash in on the team's recent success and predictably failed



miserably. Some consolation to real fans was the fact that Gremlin finally cracked the art of the management sim with the excellent **Premier Manager** 

(AF43 87%) but the Amiga footballing joy lasted but a month before Euro Soccer (AF44 45%) reared its ugly sprites. Poor 3D graphics and shocking scrolling relegated it forthwith. Domark's Championship Manager '93 (AF48 82%) improved considerably on the original, providing staunch opposition to newcomer Premier Manager.

Kick Off programmer Dino Dini weighed in with Goal! (AF49 88%) in an attempt to wrestle the ball from Sensible Soccer. Good though Goal! was, it never quite managed to dispossess solid old 'Sensi', as folk were now starting to call it.

Young Trevor Jenkins – AKA Soccer Kid (AF51 93%) caused a stir with his fab platform antics and had the office in awe for weeks while European Champions (AF52 73%) coupled giant sprites with

Continued overleaf →





"Here, linesman! Tell that ref he's lost me my job!" If that were true, the ref would have a nation's thanks...

#### "DO I NOT LIKE THAT"

10 tragic World Cup incidents involving the British.

1. Maradona's handball goal against England in Mexico '86. Ref's name, Alfonso Benacur - remember it. The second goal was jammy too.

2. Scotland The Brave slayed by the mighty Peru in 1978.



"It was not my hand - it was the hand of God," Maradona suggested. Who knows?

- 3. Willie Johnston's early bath after the infamous drugs test in Argentina.
- 4. Tears of a clown Gascoigne's heart-wrenching Italian sob.
- 5. Bobby Moore's incarceration in Bogota for the alleged theft of a necklace. Our Bobby? Never.
- 6. The 'inspirational' introduction of Steve McMahon to enable England to 'defend' their lead against the Republic four years ago.
- 7. Chris Waddle's penalty miss. Doh!
- 8. Alan Rough. Permed Scottish between-thesticks man who made Gary Sprake look as solid as a rock.
- 9. 'Super' Mo Johnston's miss from six yards against the Brazilians in 1992.
- 10. Bobby Charlton substitution against Germany in 1970 when we were coasting at 2-0. Result: 3-2 reverse. Yikes!



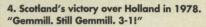
Never mind, mate. We'll play out a tedious draw with the Argies instead.

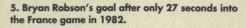
"Anybody want to buy a restaurant? No? Ah. well. Darren, you're in. Good boy."

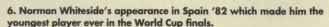
#### TEL IT LIKE IT IS

10 great British World Cup incidents

- 1. Northern Ireland's victory over hosts Spain in '82.
- 2. The folk on the pitch who thought that it was all over before it really was in '66.
- 3. Platt's goal which knocked out Belgium in Italia '90.







7. Pickles the dog finding the Jules Rimet Trophy hidden in a bag under a bush after its theft way back in '66.

8. Lineker's equaliser against the Germans in the 1990 semi-final.

9. Wales qualifying for the World Cup in Sweden in 1958.

10. Gordon Banks' famous save from Pele header in Mexico '70.



This and 'Nessun Dorma' make one of the finest

footie moments ever.

Edson Arantes do Nascimento - the king.

#### **LEAGUE TABLE OF** THE TOP 10 **AMIGA FOOTBALL GAMES**

- 1. Sensible Soccer
- 2. Goal!
- 3. Premier Manager 2
- 4. Manchester United Premier **League Champions**
- 5. Championship Manager '93
- 6. Kick Off 2
- 7. Wembley International Soccer
- 8. Striker
- 9. Sierra Soccer
- 10. Tactical Manager

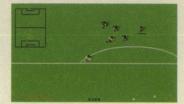
#### **FIVE GREAT AMIGA ARCADE FOOTBALL GAMES**

#### KICK OFF 2 (AF13 94%)

The original great Amiga soccer game, it inspired the Sensibles to write their own version. Quick, quirky, and immensely playable, it still finds favour with many.

#### SENSIBLE SOCCER 1.1 (AF42 80%) &1.2 (AF61 93%)

The best, and the more you play it, the better it gets. Tiny sprites, great gameplay and thousands of copies sold, this is the one to beat. Look out for the all-encompassing Sensible World Of Soccer in Oct.



The original - Kick Off 2.

#### STRIKER (AF36 93%)

Rage's superfast footie game caused a stir two years back but hasn't lasted the pace. It's far too easy to run around the pitch with the ball but isn't bad for a tenner.

#### (AF49 88%)

Dino Dini's Kick Off follow-up offered two views and remains one of the best footer games around. However, it couldn't quite match up to the success of its famed ancestor.

#### MANCHESTER UNITED PLC (AF58 81%)

The third in the Man U series, and the best. Loads of teams, a Kick Offesque control and an innovative TactiGrid ensured a high chart placing. The words 'Manchester' and 'United' helped too.

some rather confusing gameplay a month later. Premier Manager II (AF53 89%) sufficiently improved on the original for a near-Gold rating.

#### 1994 - WORLD CUP USA

Although Zeppelin's Premier Division (AF56 50%) added nothing to the management sim genre and was promptly slaughtered by Championship Manager Italia (AF58 85%), a detailed journey into the highly glamourous world of Serie A.

**Manchester United Premier League** Champions (AF58 81%) combined solid gameplay with management tactics and a ground-breaking TactiGrid system which enabled you to produce some wicked formations.

Although a considerable improvement on the

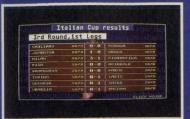


first two in the series, MUPLC (says it all really) wasn't quite the Sensible beater that many were touting it as.

Despite being named after a superb car, Sierra Soccer (AF60 68%) offered much but delivered little into the box. You could score the most fantastic goals but programming glitches saw it cut down savagely in its own half.

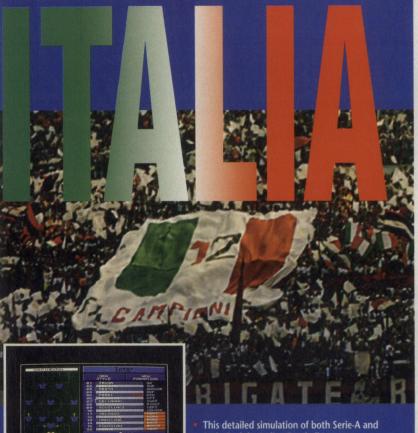
The heavily text-based Tactical Manager (AF60 78%) took management sim detail and then added more facts and figures. And then more. Polished fare, but for aficionados only.

So that's it then - Amiga football games, management games and soccer oddities. Ne'er a finer selection could you find on any format. Oh, and add to that little lot the new releases for World Cup year - Sensible Soccer International Edition, International Soccer and Wembley International Soccer - all of which are reviewed this month.



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#### GHAMPIONEHIP MANAGER





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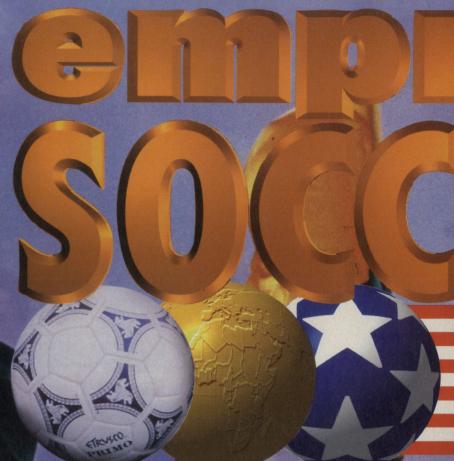
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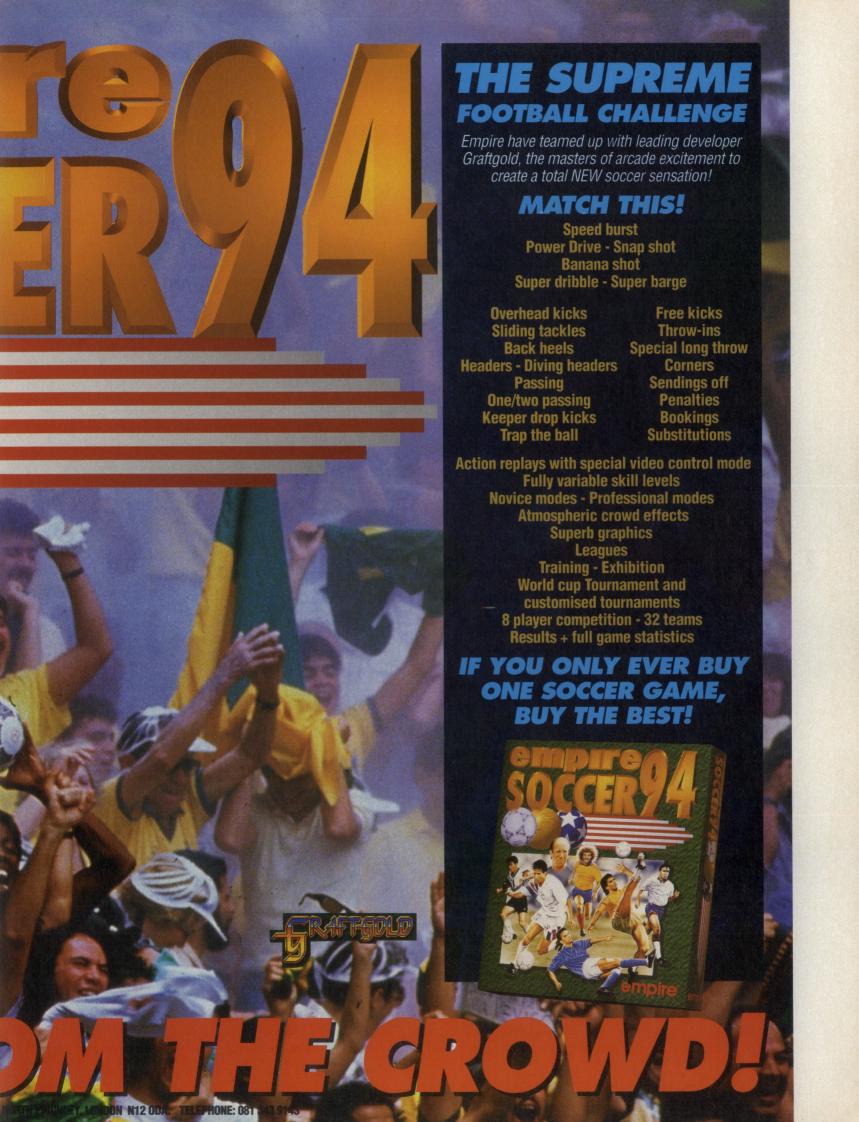


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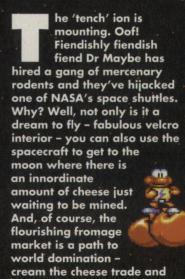






The map expands as you complete the levels enabling you to scoot around and choose your next destination. Sweet foods and confectionery are a recurring theme.

Intrepid hero Pond learns to moonwalk in his third piscine platform adventure. But can our fishy friend win again, or will he lose it in his lunar travels?



the world is your oyster. Forget Cheddar and Brie; Moon Cheese is the modern mouse-about-town's favourite dairy dish and he'll happily pay through the whiskers for

it's pungent delights. Quite why the cunning medic roped in rodents remains a mystery. It's like asking a gang of kids to go strawberry 'picking'. "Now, no eating along the

way children, please."
Countering this unlikely scenario is our old friend Pond, James Pond - 00Fish, or something. Well, he is very offish in this adventure, anyway. Not only does our fishular friend have to

save the world from an epidemic of poor, cheesebased snacks, he

must also attempt a daring rescue of his toadular chum Fillius Frog who is then free to give JP a hand.

This is one huge platform adventure. Over a hundred levels to wade through secret ones too, a plethora of







#### JAMES POND 3



#### **PROGRAMMERS**

Chris Sorrell, Sean Nicholls, Leavon Archer, Alan McCarthy

#### **PUBLISHER**

Millenium 0223 844894

PRICE

A1200 £29.99, CD32 £34.99

RELEASED Out now

## STARFI5H

enemies to counteract and some of the toughest gameplay this side of one of those RPGs you can never be bothered learning how to master. But despite the size and complexity of the task, there is something fundamentally unsatisfying about much of Pond 3.

This isn't a bad platform game. It's just, well, the whole thing is a bit dark. Most of the backgrounds are black with the odd purple pixel thrown in, and even though the parallax scrolling is smooth, and yes, I know the whole shebang is taking place on the moon, JP deserves better.

As you progress through the levels, the game map extends and you can travel to all manner of bizarre worlds. Worlds with ice, cherries, custard and cows. And yet, upon arriving in these new worlds, at times you get the feeling you've been there before; Pond might be huge in terms of gaming area but much of the gameplay is rather 'samey'. And darned tricky at times too - not that this is a bad thing, of course.

It's not as if there isn't enough to do. Pick-ups abound - dynamite, jetpacks, cheese and gateaux guns and there are enough baddies to satisfy even the most fanatical of exterminators. And sure, Pond's as pacey as a certain spikey

hedgehog, yet Operation Starfi5h lacks character. Yes, one of the Amiga's most endearing platform heroes is in an adventure that you just cannot be bothered trying to win. That's sad.

Stephen Bradley 5



Terror in the shape of a flying mechanical bovine provides formidable foe for our intrepid hero. Pond must nip back and forth, getting in the hits while he can.

P.P.Pick up a sponsor, a lovely big sponsor. Jimmy takes time out for a quick snack in the land of the wafer, before continuing his quest against Maybe.

#### GRAPHICS 1 2 3 4 5 6 7 8 9 10

Pretty, fluid, yet uninspiring for the most part. The backgrounds are dull in the extreme.

#### SOUND

#### 2 3 4 5 6 7 8 9 10

It's affected my 'herring'. Doh! Awful music, but you can turn it off. And you will.

#### ADDICTION

#### 1 2 3 4 5 6 7 8 9 10

Fans of the genre who like a challenge should enjoy this. 110 levels, phew!

#### PLAYABILITY 1 2 3 4 5 6 7 8 9 10

Annoyingly fiddly in parts, disappointing backdrops and lacking somewhat in character.

#### VERDICT

"On the positive side, there's an enormous gaming afèa - you could play for weeks and

ûmble upon vels. But it ing fare in . James - you ve better!-



## IMPOSSIBLE MISSION 2025: SPECIAL EDITION AGA





All that jogging pays off as RAM 2 yomps across the Industrial Sector.

Special Agent RAM 2 uses a jetpack to float around the first level, blasting anything which gets in his way.

lvin Atombender is one seriously psychotic dude. Not content with causing untold

Impossible Missions, he's back with a massive army of mental robots and a seriously megalomaniacal plan to take over the world. Guess who's supposed to stop him?

Impossible Mission 2025
places you in control of one of
three agents – Tasha the
hyper gymnast, Felix Fly and
the robot RAM 2 – then sends
you on a wild goose chase
across 15 themed levels
within Atombender Tower in



By Level Four the puzzles are getting trickier, the robots nastier and the lifts even tougher to reach.



The Office Level is filled with shrubs, workstations and water butts, but remember to keep an eye out for those deadly little robot chaps or you'll regret it.

search of the various powerups and missing circuit board pieces which enable you to escape to the next world. Each level is packed with puzzles, sub-games and dozens of robots, but the real challenge is to beat the clock.

This is great. IM2025
manages to marry the
supreme playability of its two
predecessors with some
suitably moody and
atmospheric graphics. Each
level provides just the right
amount of difficulty and the
complex network of
platforms, lifts, cable cars and
terminals should prove

challenging to even the most accomplished platform fanatic.

If you fail to complete a level – and you will, often – it keeps you coming back for more because you know your failure is your fault and not a result of sloppy programming. The controls are smooth and accurate, the edge and collision detection are spot on.

collision detection are spot on.
This AGA version features
all the extra colours you'd
expect, but the basic game
engine isn't too far removed
from the classic original,
which is also available as part
of the Special Edition package.

Rob Mead 👁

#### THE ORIGINAL

Many Amiga gamers won't be familiar with the delights of the original Impossible Mission which brought sampled sound and fluid animation to the C64. Programmed by Epyx (who were also responsible for Pitstop I and II plus the Games series: Summer Games, World Games, etc) IM was – and

still is – one of the best platform games to appear on Commodore's eight-bit. The version included with IM2025 is as close to the original as you can get (although the lift whine is a little high-pitched). And the Ed reckons you'll get more fun out of the C64 version than the new one: "Flashy graphics aren't everything, you know" he intones, knowingly.

IMPOSSIBLE MISSION 2025 AGA



PROGRAMMERS

In-house

**PUBLISHER**MicroProse 0454 326532

PRICE

RELEASED

AGA version out now, A500/A600 and CD<sup>32</sup> versions available mid-July.

#### GRAPHICS

1 2 3 4 5 6 7 8 9 10

Moody graphics, slick sprites, sexy scrolling – the best-looking platformer since Flashback.

#### SOUND

1 2 3 4 5 6 7 8 9 10

Lots of wheeps, burps and bangs set to a typically ravemad backing track.

#### ADDICTION

1 2 3 4 5 6 7 8 9 10

This game sinks its Pitbull-like teeth into you and won't let go. Highly addictive and great fun.

#### PLAYABILITY

A wealth of fiendish puzzles, dastardly traps and sub-games spread over 15 massive levels.

#### VERDICT

"This is definitely one of the most absorbing and addictive platform games we've seen for a long time. Impossible Mission is mean, moody and magnificent."

88%

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## OUT TO CALUNCHAGA



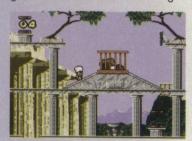
By the time you get to Mexico, the puzzles and platforms become pretty tricky. Worse, Pierre's flour gun and vegetable net are increasingly hard to find.

ave you ever, ever seen anyone eat a kebab in the daytime? No. People only eat them late at night because you have to be completely off your face to eat one. They also glow in the dark so you can find your way home.

Now, Pierre Le Chef may not enjoy eating sweaty lamb at 3am outside Birmingham nightclubs, but he does know a lot about cooking. In fact, he spends most of his time trotting around the globe in search of those certain ingredients which make his dishes extra special and enhance his reputation.

This time Pierre is off to Switzerland, Greece, the West Indies, Mexico and France to track down each country's gastronomic treats and, naturally enough, you have to be there to help him.

The ingredients are spread over 48 increasingly complex levels and your first task is to find Pierre's flour aun – which is needed for stunning



Greece is filled with doric columns, unbearably high jumps and psychotic aubergines doing airship impressions.

the ingredients – and his net, which is used to trap them. You have to collect a certain number of ingredients on each level, then deposit them in a cage to open the level exit.

To hinder your progress, the vegetables can run away or stun you, there's a time limit, and you can be attacked by bacteria or have your captured ingredients set free by the evil Le Chef Noir.

There's a little tactical planning involved here. Depending on the location of the cage, you can either collect all your ingredients in one fell swoop – but risk losing them if you get stunned – or you can keep making return trips to the cage to deposit each ingredient.

Pierre can also collect fruit bonuses at the end of every world and there are a variety of different weapons – including tabasco sauce – which he can use on the ingredients and nasties on each level.

This game is great. You can't help liking the cutely animated Pierre



Le Chef Noir! One well-aimed stomp on the evil one's head should stop him setting all your ingredients free.



Pierre begins his culinary journey in Switzerland where he has to track down the sock-like taste of Emmental cheese.



Nearly home: Pierre arrives in Paris, France with his quest for nourishment nirvana nearly at an end.

as he leaps around from platform to platform and it really is tremendous fun chasing the ingredients around each level, depositing them in a cage, then setting off for more.

Out To Lunch is also very tricky. Even early on you can get hopelessly stuck – Switzerland, for example, is filled with narrow, icy platforms which can make getting from one end of a level to the other incredibly frustrating. You also never know where the exit is until you've deposited the last ingredient into the cage, so you have to be quick on your feet.

You also lose a life – Pierre comes with three – every time you fail to complete a level on time or get struck down by a nasty bout of salmonella. There are no continues and you only get a password once you've completed a world, so you have to complete 12 levels in one go, with failure sending you right back to the beginning again.

Despite this, Out To Lunch remains extremely enjoyable. The joystick control is intuitive and you can usually scale the death-defying leaps on each level without too much difficulty. Graphically the game's a treat, with gorgeous parallaxing and slickly animated sprites. Looks like Pierre Le Chef could be with us for some time to come.

Rob Mead 15

#### OUT TO LUNCH



PROGRAMMERS
Mindscape in-house

PUBLISHER
Mindscape 0444 246333

PRICE £25.99

RELEASED

#### GRAPHICS

1 2 3 4 5 6 7 8 9 10

More colours than a greengrocer's shop, cutesy sprites and great parallax scrolling.

#### SOUND

2 3 4 5 6 7 8 9 10

The sound effects are mostly whizzes and boings, but eggs make a lovely cracking noise.

#### ADDICTION

2 3 4 5 6 7 8 9 10

Has you screaming "Come here, stupid tomato!" just before you die. Wonderfully frustrating.

#### **PLAYABILITY**

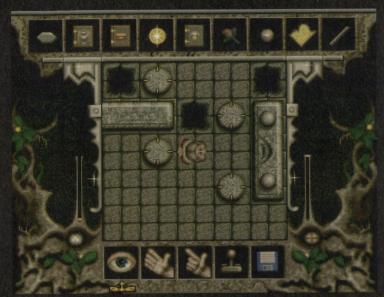
With 48 tricky levels and the menacing Le Chef Noir, it will keep you occupied for weeks.

#### **VERDICT**

"Out To Lunch is hotter than a hot dog, prettier than an angel cake, trickier than a baked alaska and deadlier than a salmonella quiche. A mighty fine platform game."

88%

## VALHALLA AND THE LORD OF INFINITY



There may be 4,000 holes in Blackburn, Lancashire, but *Valhalla* features far, far more. Looking down from above, you have to make sure not to fall down them.

ere's a novelty.
The 'first ever Amiga speech adventure' follows the fortunes of a little chap called the Prince of Valhalla who has vowed to wreak his revenge on the evil Lords of Infinity, who have destroyed his father's kingdom.

The action is viewed from a top-down perspective, with the prince looking up to you for guidance and to pass brief details about the objects he sees or collects.

The game features four levels of puzzles, traps and unusual characters, but it's the speech samples which really set the game apart – instead of having reams of text cluttering up the screen, Valhalla actually talks to you in a cutesy voice about everything that happens in the game.

In spite of this initial promise, Valhalla is a pig to play. The basic problem is that virtually all the rooms on each



The Chapel level finds the prince doing battle with deep and dangerous pools.

level are filled with unseen traps and even the odd scrap of map can't save you from frequent inexplicable deaths.

This means you spend more time shuttling between the Load/Save Game screen and the main game area than actually playing the thing itself. Worse, for a speech adventure the game offers precious little in the way of useful information and – along with the frequent deaths and cumbersome controls – leaves you angry, frustrated and utterly bored. Avoid.

Rob Mead 🗇

#### VALHALLA

#### PROGRAMMERS

Paul Hale Carrington and Lisa Tunnah

#### **PUBLISHER**

Vulcan Software 0705 670269

PRICE £29.99

RELEASED Friday 1 July 1994



23%

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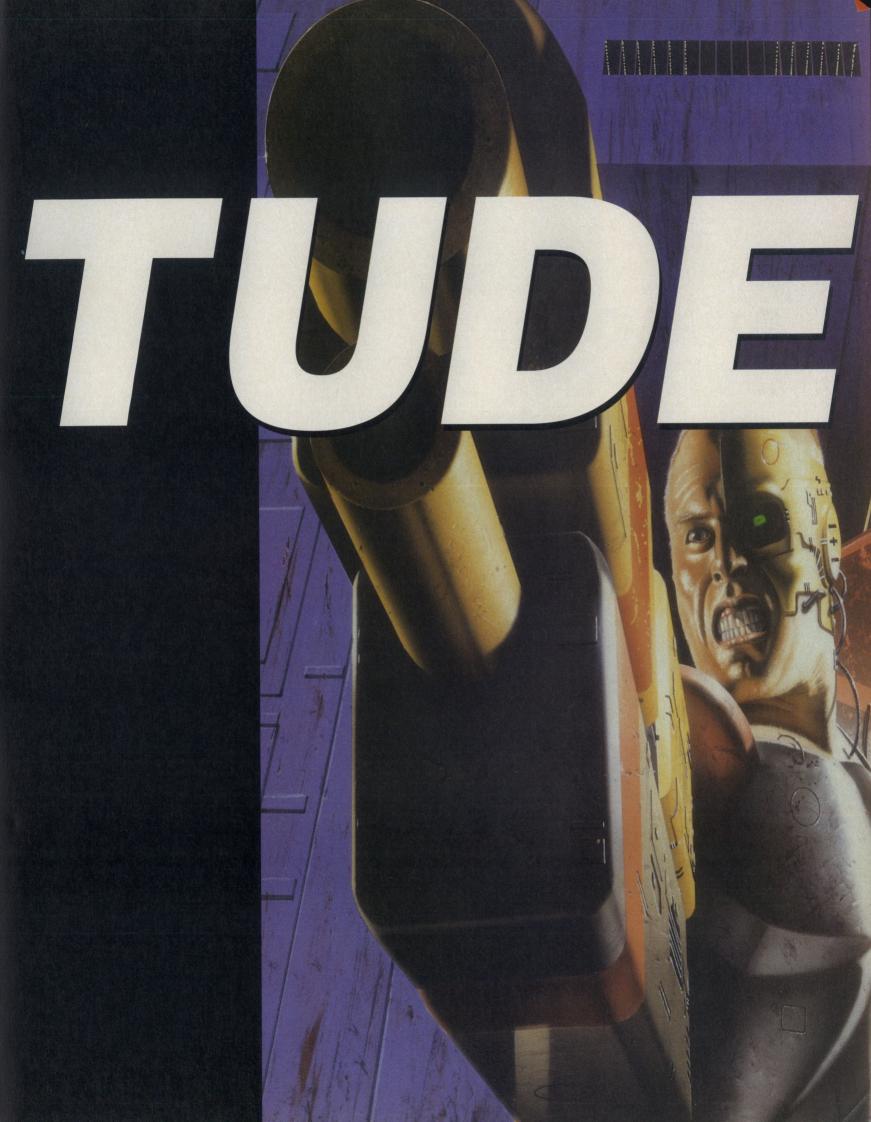
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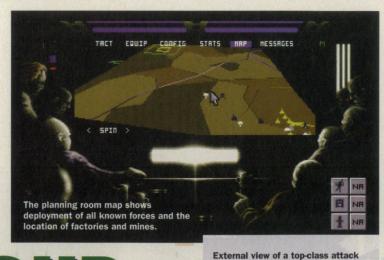
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n the last episode, post apocalyptic Earth was involved in a bitter struggle. Mutated surface-dwellers want to destroy the underground dwellers and vice versa. The ultimate goal is a doomsday device circling the planet. Both sides are constructing rockets which can reach this device and unleash its awesome power on their enemy. Now read on...

You may imagine that this is just an excuse for mindless violence. Violence, yes – heatseeking missiles tearing through armour plating, expensive aircraft disrupting at a molecular level – but this is violence with a modicum of cunning.

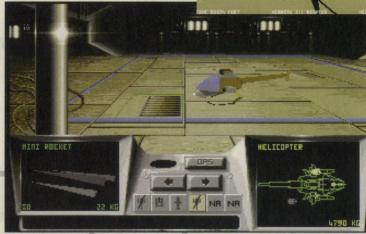


ARMOUR GEDDON 2

Sure, you have vehicles and weapons, but not many. The key is to gather resources and factory capacity so that you can build more weapons. There are plenty of factories and mines scattered around, but most are occupied, so your first judgement must be how many units you can afford to spend capturing these mines.

You have a team of scientists to develop new weapons and refine existing ones. When you 'liberate' some territory, more scientists will become available.

These cunning scientists have invented a teleport device with which you can travel vast distances without using any fuel (many vehicles have a limited range). Teleport devices are quite robust and can be carried and left at your destination by a number of vehicles, including bomber aircraft. A useful early mission, then, is to load up your bomber and fly as far into enemy territory as you can. Just before you get taken out, drop the teleport. Then the tanks can move in.



Tool up for combat in the command silos.
This helicopter will benefit from the extra
firepower of mini-rockets.

independently of the direction they

helicopter, going in fast and low.

The ultimate goal is to capture and refit a rocket launching site from which to recapture the satellite. To aid you in this, you have many types of vehicle – tanks, hovercraft, helicopters and airships – and piloting each is a game in itself.

All of them have different attributes and are piloted in different ways. The helicopter can take off and hover, tanks' turrets move are travelling, airships are sluggish. However, the controls are more or less generic, so it's not like learning a new flight sim every time you step into a new vehicle. Echoes of that Mike Singleton classic *Ashes* here. There are four skill levels

There are four skill levels including a training mode, which is especially useful, because the game can easily be over before you've worked out what's going on.

Perhaps I'm getting old, but to succeed at this game you have to swap between up to six vehicles, blasting, bombing and planning as you go, virtually incessantly – I can only take about 20 minutes without having to sit down with a Valium sandwich. Like the classic Carrier Command, it is demanding.

There are many ways you can play it, though, and each is very satisfying. The filled-3D animation is good, and as a sort of Ashes/Carrier Command/Millennium 2.2 mixture, it's a surprisingly decent game.

Nick Veitch 1





PROGRAMMERS
Paul Hunter

PUBLISHER Psygnosis 051-709 5755

PRICE £25.99

RELEASED Out now

#### GRAPHICS 1 2 3 4 5 6 7 8 9 10

Polygon vehicles are simple, but well animated and fast. External views of your craft are useful.

SOUND

#### 7 2 3 4 5 6 7 8 9 10

Nothing astounding in the audio department, unfortunately – just the usual bangs and crashes.

#### ADDICTION 1 2 3 4 5 6 7 8 9 10

You're compelled to try to complete all the missions, even though you know it's futile.

#### PLAYABILITY 1 2 3 4 5 6 7 8 9 10

After initial confusion, it's great. Controls are easy to master but there's always a lot going on.

#### **VERDICT**

"Challenging, in the sense of very hard work at times, but also good fun. It could take you a very long time to even get near to completing this classic sim/strategy combination."

80%



A downed enemy aircraft. The raw materials can be saved if you have a recycling pod.

## What's won more trophies than Brazil?

FIFA International Soccer scores big on both sides of the Atlantic. Winner of seven major software awards worldwide, there's more silverware in the EA SPORTS cabinet thanks to FIFA than any other EA SPORTS classic.

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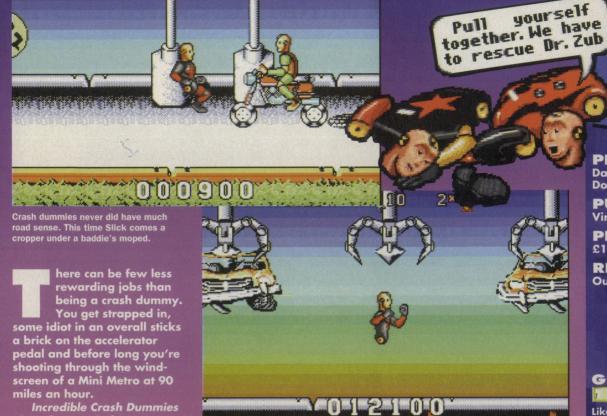












Despite getting completely legiess in the car park thanks to some rogue tyres and a vindictive metal crusher or two, Slick still puts up a brave fight.

gives the auto industry's unsung heroes their own (surprise, surprise) platform game. Dummies Spin and Slick are roused to action when the evil Junkman steals when the evil Junkman steals
the plans of a T9000 bionic
dummy and kidnaps Dr Zub,
a top scientist. Bravely, Spin
volunteers to stay behind,
while you – as Slick – head off
in search of Dr Zub.
It's different from most
platform games in that the
pair is to survive and complete

0:55

**\15** 

aim is to survive and complete

a series of levels against a time limit. Each level is filled with hazards – crash cars, mad dummies on bikes, pits of fire – and each time Slick collides with one he loses a part of his anatomy.

Once both arms and legs are gone, it only takes one more hit to lose a life, but Slick can hop round a level

however badly damaged he is, and there are plenty of medicinal screwdrivers dotted around to bring him back to health. He can also pick up spanners to throw at

baddies, as well as a host of other power-ups. The novelty of hopping around on one leg or losing your arms keeps you amused



for a while, but that apart, the game does more or less exactly what you would expect. The collision and edge detection is fairly accurate, and the puzzles and level meanies are mildly diverting.
And in actual fact, that's

Crash Dummies' problem. It does everything reasonably well, but nothing exceptional. The graphics are OK, the gameplay's OK, the concept's OK and, even if it gets its hooks into your for a while, your interest is unlikely to be sustained. Your kid brother would love it... probably.

Rob Mead ®

#### **INCREDIBLE** CRASH DUMMIES



#### **PROGRAMMERS**

**Dave Semmens and Doug Townsley** 

#### PUBLISHER Virgin 081-960 2255

PRICE £19.99

RELEASED Out now

#### GRAPHICS

2 3 4 5 6 7 8 9 10

Like owning a beige Allegro competent, bland, uninspiring. Sick sprites are great, though.

#### SOUND

2 3 4 5 6 7 8 9 10

FX are dire, but Paul McCartney would give his adenoids for the catchy theme tune.

#### ADDICTION 1 2 3 4 5 6 7 8 9 10

Curiously addictive: you suffer badly when you're playing, but miss it like hell afterwards.

#### PLAYABILITY 2 3 4 5 6 7 8 9 10

No passwords or restart points, but the levels are challenging and you're up against the clock.

#### VERDICT

" Ignore the waves of flying limbs, which add a little good clean fun, and you're left with a completely average platformer with little long-term appeal outside its novelty value. "

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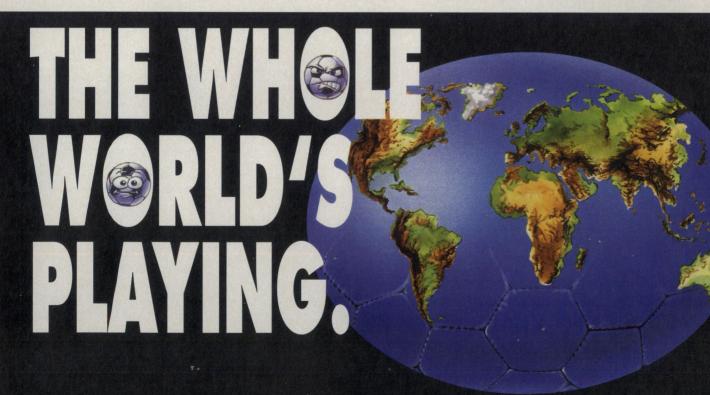
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ENGLAN







#### They might look harmless, but these dozy clowns pack a mean punch. Zap them with a methane cloud by leaping from the platform below.



Puff lets rip with a cloud of noxious methane before splatting his opponents against the nearest wall.



Buggs, whirligigs, spikes and suckers are just some of the nasties you face as you climb the Tower of Time.

ho can forget the morning after a curry? That sickly sweet smell from your bot as you stagger around the house trying to blame it on the dog, the cat, the vicar.

Pity the Super Methane Brothers, then. They live with nasty niffs all day, every day, thanks to a device called the Methane Gas Gun that's used to kill the assorted nasties in

this platform adventure. You have to help the brothers, Puff and Blow,

complete over 100 levels of bug-infested nastiness before they can escape the clutches of the Key Keeper and the hideous Tower of Time.

To trap the bugs you have to squirt them with methane, suck them into your gun, then splat them against a wall. All splat them against a wall. All
the baddies on a level must be
destroyed before you move
on to the next and, of course,
you're up against a time limit.
Boy, this is addictive. Once
you've got the hang of the
controls. Methane soon gets
you zipping about all over the

place destroying baddies, solving puzzles and reaping richly deserved rewards.

All the levels are very different and there are lots of secret rooms and bonus bits to keep you guessing. It's not stunning graphically, but the sprites are detailed and manic

music really draws you in.
The two-player mode is
great, but having to start all
over again when you run out of continues is very annoying. The CD<sup>32</sup> version adds a brief animated intro and little else.

Rob Mead D





#### SUPER METHANE **BROTHERS**



**PROGRAMMERS Apache Software** 

**PUBLISHER** Extender 021-442 2050

PRICE £25.95

RELEASED Out now

#### GRAPHICS

2 3 4 5 6 7 8 9 10

Appearances are deceptive. This looks basic, but is highly detailed and well animated.

#### SOUND

2 3 4 5 6 7 8 9 10

The in-game music and sound effects soon become irritating. Turn down the volume.

#### **ADDICTION**

1 2 3 4 5 6 7 8 9 10

It's nowhere near as habitforming as Baywatch, but Methane comes pretty close.

#### PLAYABILITY

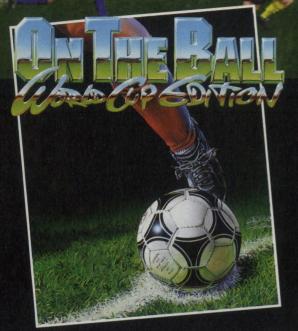
1 2 3 4 5 6 7 8 9 10

It's big, slick and maddeningly enjoyable, but there's not much variation in the levels.

#### VERDICT

**Super Methane** Brothers is cute, colourful and pretty addictive, but it ultimately lacks the long-term appeal of the major-league platformers like Zool 2 or James Pond - Robocod. "

## ONLY YOU CAN MANAGE!



Stunning World Cup football management, you can even turn the clock back to the qualifiers, but this time you make sure England get through!

Featuring: Five difficulty levels: 1 - 4 players: full training sessions (18 styles): full World Cup programme, or start with qualifiers!: comprehensive editor for matches, groups, players etc.: group and individual pep-talks: strategy sessions: view your opponents matches: six playing styles: create your own weekly and daily schedule: animated match highlights: make in-match changes to team and playing style: in-match commentary (spoken on CD).

Out: End June, PC, Amiga 1meg, Amiga 1200

## COMING SOON A A A





Combining meticulous detail and realism with sensational animated graphics and irresistible presentation, this game will inspire the football strategy genius in

Featuring: Unique digitised TV style match coverage: running commentary (spoken on CD): training seminars: sponsorship: home and foreign transfer lists: comprehensive data and statistics: team finances and morale: player and manager politics: expert opinions: press praise and criticism: cup conditions: uniquely accessible interface: 1 - 4 players. And still more!

Out: End August, PC, Amiga 1meg, Amiga 1200



### EVERYTHING BEFORE CD-ROM JUST TRAINING. of features both League and World Cup Daze Market

## We could write about how you can make music with your computer till we're blue in the face.

But here's a better idea...



Magazine plus CD

More than 1 hour of essential listening, plus software for you to use

Future Music magazine with dual-format CD, on sale Tuesday 28 June

inball plays an important role in the lives of the AF team. When the going gets tough around deadline week, a gaggle of writers, techies and artists are often to be found grabbing a half-hour break crowded around a Terminator, Twilight Zone or Creature From The

Black Lagoon table.

And when the deadline has passed and another excellent edition of AF is rolling off the presses you'll find us in celebratory mood, crowded around an Indiana Jones, Lethal Weapon or Jurassic Park machine. Playing the silver ball is relaxing, invigorating and alluring

So, when a new pinball game arrives, there's a always a buzz of excitement in the office. But the reaction provoked by *The Ultimate Pinball Quest* was not so much one of excitement as curiosity bordering on bemusement.

and most of us are hooked.



Flippin' heck! What's going on here? This young lady is apparently one of the three daughters of the river who have scarpered with the six elements of life. How strange.

## PINIBALL QUEST

Quirky, that's the word. Or is it bonkers? Or maybe dire? No Pinball Quest is a decidedly quirky game. In Arcade Mode you have a choice of three tables – Wasteland, Heavy Metal and Antarctica. The last two are extremely average, but Wasteland is fun because you have to work your way up the table through a series of flippers, which can become a frustrating and fiendishly addictive exercise.

You can also select the bonus tables, so you can play these levels



This bonus level from the Wasteland table has a peculiar brown quality.



It's fun pinging around the Antarctic table, but not the ultimate challenge.

without having to go through the rigmarole of shooting the bonus holes.

But it's the Adventure Mode that suggests that Pinball Quest was created by somebody with a healthy disregard for the normal conventions of games and, for that matter, pinball. In Adventure

Mode you're back on the Wasteland table, but there's an animated intro sequence featuring some old greybeard, and three scantilyclad women in crystal balls.

Apparently the sun of Calypso has entered its third zenith. The three daughters of the river, who were mistresses of all destinies, have stolen the six elements of life that ensured temporal and ecological balance and you've got to find them.

The Adventure Mode is a splendid idea. Unfortunately, it's not entirely clear what you're supposed to do, but it's good fun pinging the ball around trying to find out. In this respect Pinball Quest is close to reality because



There are 60 levels on the Wasteland table – unfortunately they are very similar.



This bonus level on the Heavy Metal table is a bit of a bagatelle.

nobody can understand the little game cards tucked under the glass on real tables – least of all, I suspect, the people who wrote them.

Including puzzle, adventure or shoot-em-up themes in a pinball game is the way to go – it's much more interesting than bland pinball sims such as *Pinball Dreams* and

Pinball Fantasies, but The
Ultimate Pinball Quest makes it
too complicated. There are
other downsides: two of the
tables are poor, and the third
becomes tedious when you realise
you're working your way up through
the same three playing areas.

The graphics are naff, the music is drab – the Wasteland table has a peculiar accordion influence – and you only get one score displayed on screen at once, so it's never clear who's winning a multi-player game, there's far too much disk-swapping and at £30 it's much too expensive.

But hey, it's got flippers and a nice silver ball, so it can't be all bad.

**Richard Jones** 

#### ULTIMATE PINBALL QUEST



PROGRAMMER

Claus Bjerre

PUBLISHER Infogrames 071-738 8199

PRICE £29.99

RELEASED
Out now

#### GRAPHICS

Backgrounds are poor, but the ball pings around at a fair old pace when you get going.

#### SOUND 1 2 3 4 5 6 7 8 9 10

Merely ups the irritation factor. Bizarre accordion influence on the Wasteland table.

#### ADDICTION 1 2 3 4 5 6 7 8 9 10

Difficult and frustrating enough to keep dedicated pinballers swapping disks with abandon.

#### PLAYABILITY

The game works well, and despite a few reservations it's all surprisingly realistic.

#### **VERDICT**

"If it was £15 cheaper this would be a crucial buy for pinball freaks, but no way is it worth £30. Although that's only 100 games of Terminator (not counting replays and matches)."



## meagre Prices for Amiga Users

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ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARA (IMB) OUTLANDER OUTFUN OUTFUN OUFDRING (IMB) PANG (NOTSO) (NOT1200) PANG (NOT1200) PING (NOT1200)	23,95 16,85 12,95 6,96 6,96 8,75 38,95 20,95 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 12,95 6,96 8,75 11,75 6,96 8,75 12,95 6,96 8,75 12,95 6,96 8,75 11,75 6,96 8,75 6,96 8,75 8,75 8,75 8,75 8,75 8,75 8,75 8,75
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ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUFDRING (MB) PANC (MOTSO) (NOT1200) PANCA (KICK BOXING PRINALL DEREMS/PINBALL FANTASIES PINBALL MAGIC PINGALE	23,95 16,85 20,95 24,95 24,95 6,96 6,96 6,75 8,75 8,75 20,95 11,75 6,96 8,75 11,75 12,95 6,96 6,96 6,96 8,75 11,75 12,95 6,96 6,96 6,96 8,75 11,75 12,95 6,96 6,96 6,96 8,75 11,75 12,95 6,96 6,96 6,96 6,96 6,96 6,96 6,96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUFDRING (MB) PANG (NOTSO) (NOT1200) PANG (NOT (NOT1200) PANG (NOT12	23,95 16,85 20,95 24,95 26,96 8,75 8,75 20,95 6,96 8,75 8,75 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 8,75 6,96 6,96 8,75 6,96 6,96 6,96 8,75 6,96 6,96 6,96 6,96 6,96 6,96 6,96 6,9
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARA (IMB) OUTLANDER OUTFUN OUTFUN OUFDRING (IMB) PANCA (NOTSO) (NOT1200) PANCA (ICK BOXING PINOLA PERIMELION PICTIONARY PINOLAL DEREMIS/PINBALL FANTASIES PINBALL MAGIC PINOLE PINATES PIT FIGHTER PICE & DIXIE PLAYDAYS POLICE OUEST (IMB) POPEYE 3 POPULOUS I PLUS (I MEG) POPULOUS I PLUS OLD (I MEG) POPULOUS I PLUS (I MEG) POPULOUS I PLUS (I MEG) POPULOUS I PLUS OLD (I MEG) POPULOUS PROMISED LANDS POSTIMAN PAT POSTIMAN PAT POSTIMAN PAT POSTIMAN PAT PORMISE DIVISION PREMIER MANAGER PREMIERE MANAGER PREMIERE MANAGER PREMIERE MANAGER PREMIERE PRINICE OF PERSIA PRINICE OF PERSIA PROJECT X (IMB)	23,95 16,85 20,95 6,96 15,99 6,96 8,75 38,95 20,95 8,75 11,75 6,96 8,75 12,95 8,75 8,75 8,75 8,75 8,75 8,75 8,75 8,7
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARA (IMB) OUTLANDER OUTFUN OUTEND OUTEND OVERDRIVE (IMB) PANC (NOTSO) (NOT1200) PANCA (ICK BOXING PINALL DEREMS/PINBALL FANTASIES PINBALL MAGIC PINGALE PIN	23,95 16,85 20,95 6,96 15,99 6,96 8,75 38,95 20,95 11,75 20,95 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,75 11,75 6,96 8,76 12,95 11,75 6,96 6,96 8,76 12,95 12
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARA (IMB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (IMB) PANC (NOTSO) (NOT1200) PANCA (ICK BOXING PANCA (ICK BOXING PANCA (ICK BOXING PANSOL STARS PEN PAL PERIMELLON PICTIONARY PINISALL DREAMS/PINBALL FANTASIES PINBALL MAGIC PINISALL MAGIC PINISAL PINISAL MAGIC PINISAL PINISAL MAGIC PINISAL	23,96 16.85 16.85 16.85 16.96 15.99 6.96 8.76 6.96 8.76 6.96 11.75 6.96 6.96 12.95 8.75 6.96 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 6.96 12.95 8.76 6.96 6.96 12.95 8.76 6.96 6.96 12.95 8.76 6.96 6.96 12.95 8.76 6.96 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95 8.76 6.96 12.95
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANC (NOTSO) (NOT1200) PANCA (NICK BOXING PANCA (NICK BOXING PANCA (NICK BOXING PANASOL STARS PEN PAL PERIMELLON PICTIONARY PINOALL PREMMS/PINBALL FANTASIES PINBALL MAGIC PINOALE PINATES PIT FIGHTER PINEE DOILE PINATES PIT FIGHTER PIOLE A DIVIE PLAYDAYS POLLOE GUEST (1 MB) POPEYE 3 POPULOUS I PLUS (1 MEG) POPULOUS IPLUS (1 MEG) POPULOUS (1 MEG) POPULOUS (1 MEG) POPULOUS (1 MEG) POPULOUS (1 MEG) POULOS (1 MEG) PO	23,95 16.85 16.85 16.85 16.85 16.96 16.96 16.96 16.96 17.75 18.95 11.75 11.95 11.75 12.95
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUFDRING (MB) PANG (NOTSO) (NOT1200) PANG (NOT1200) PANG (NOT1200) PANG (NOT1200) PANG (NOT1200) PERIMEL (NOT1200) PINOLE OURST (NOT1200) PINOLE OURST (MB) POPEYE 2 POPULOUS I PLUS (I MEG) POPULOUS I P	23,95 16.85 16.85 16.85 16.86 16.85 16.96 16.96 16.96 16.96 17.95 16.96
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANG (NOT (NOT1200) PANG (NOT (NOT1200) PANG (NOT1200) PANG (NOT1200) PERIMEL ION PICTIONARY PINSALL FANTASIES PINSALL MAGIC PINSALL FANTASIES PINSALL MAGIC PINSALL FANTASIES PINSALL MAGIC PINSALL PANG (NOT1200) POPULOUS (NOT1200) POPULOU	23,95 16.85 16.85 16.85 16.85 16.96 16.96 16.96 16.96 16.96 17.95 16.96
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANG (NOT NOT1200) PANG (NOT NOT1200) PANG (NOT NOT1200) PANG (NOT1200) PERIMEL ON PERIME (NOT1200) PINOLE OURST (NE) PINOLE OURST (NE) POULCE OURST (NE) POPULCE OURST (NE) POPULCE OURST (NE) POPULCE (NEST (NE) PULTY (SILLY) QUARTED POWER MACHINES (COMP) QUEST FOR GLOFY 2 (MB) QUEST OF AGNAVAN QWAK (MB) RAUB (NE) RAUBOU (SILANDS RAVE	23,95   6.96   6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANG (NOT (NOT1200) PANG (NOT (NOT1200) PANG (NOT1200) PANG (NOT1200) PANG (NOT1200) PANG (NOT1200) PERIMEL MAGIC PINOLE PINOLE PINOLE PINOLE PINOLE PINOLE OUEST (1 (MB) POPEYE 2 POPULOUS I PLUS (1 (MEG) POPULOUS	23,95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6.
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANG (NOT (NOT1200) PANG (NOT1200) PAN	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANZA KICK BOXING PANSO, STARS PEN PAL PERMELLON PICTIONARY PINISALL DREAMS/PINBALL FANTASIES PINBALL MAGIC PINISALL PREMIS (PINBALL FANTASIES PINBALL MAGIC PINISAL PREMIS (PINBALL FANTASIES PINBALL MAGIC PINISAL PINBALL PREMIS (PINBALL FANTASIES PINBALL MAGIC PINISAL PINBALL PREMIS (PINBALL FANTASIES PINBALL PREMIS (PINBALL FANTASIES PINBALL MAGIC PINISAL PINISAL PINISAL PINISAL POLICE OUEST (1 MB) POPEYE 2 POPULOUS I PLUS (1 MEG) POPULOUS II PLU	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PANG (NOT1200)	23.95 (1.95) (1.
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTFUN OUTFUN OUTFUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PERINELL DREAMS/PINBALL FANTASIES PINBALL MAGIC PININALE PINISALL MAGIC PINISALE PINISALL MAGIC PINISAL PINISALL MAGIC PINISAL PINISALL MAGIC PINISAL PINISALL PANTASIES PINISALL MAGIC PINISALL PANTASIES PINISALL MAGIC PINISALL PANTASIES PINISALL PANTASIES PINISALL PANTASIES PINISALL MAGIC PINISALL PANTASIES PINISALL MAGIC PINISALL PANTASIES POPULOUS I PLUS (I MEG) POPULOUS II PLUS (I MEG	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTEUN OUTEUN OUTEUN OVERDRIVE (MB) PANG MOTSOO) (NOT1200) PANZA KICK BOXING PARASOL STARS PEN PAL PANG MOTSOO) (NOT1200) PARASOL STARS PEN PAL PARASOL STARS PEN PAL PARASOL STARS PEN PAL PINGAL DEBAMS/PINBALL FANTASIES PINBALL MAGIC PINALL MAGIC PINALL PANTASIES PINBALL MAGIC PINALE PI	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARA (MB) OUTLANDER OUTHUN OUTENDR OUTHUN OVERDRIVE (MB) PANG (NOTSO) (NOT1200) PICTIONARY PINOBLE DREMMS/PINBALL FANTASIES PINBALL MAGIC PINALL MAGIC PINALE P	23.95 (2.95) (2.
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OSCARI (MB) OUTLANDER OUTRUN OUTRUN OUTRUN OUTRUN OVERDRIVE (MB) PANG MOTSOO) (NOT1200) PANG MOTSOO) (NOT1200) PANG MOTSOO) (NOT1200) PANG MOTSOO) (NOT1200) PANG MOTSOO (NOT1200) PERMETES PIN BALL MAGIC PINALL FANTASIES PINBALL MAGIC PINALL FANTASIES PINBALL MAGIC PINALL FANTASIES PINBALL MAGIC PINALL STEAM PANG MOTSOO (NOT1200) PINALES PINALL MAGIC PINALL FANTASIES PINALL MAGIC PINALL PANG MOTSOO (NOT1200) POPEYE 3 POPULOUS IN PULS (1 MEG) POPULS (1 MEG) POPULOUS IN PULS	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6
ON THE BALL ONE STEP BEYOND OPERATION STEALTH OPERATION STEALTH OPERATION STEALTH OUTLANDER OUTLANDER OUTLANDER OUTLANDER OUTHUN OVERDRIVE (IMB) PANG (NOTSO) (NOT1200) PANZA KICK BOXING PANG KOTSO) (NOT1200) PANZA KICK BOXING PANSOL STARS PEN PAL PERMELLON PICTIONARY PINOALL FANTASIES PINBALL MAGIC PINALL MAGIC PINALE PINALL MAGIC PINALL PANTASIES PINBALL MAGIC PINALL PANTASIES PINBALL MAGIC PINALL PANTASIES PINBALL MAGIC PINALL PANTASIES PINBALL PANTASIES PINALL PANTASIES POPULOUS I PLUS (I MEG) POPULOUS POPULOUS I PLUS (I MEG) POPULOUS POPULOUS PONTASIES PENMERE MANAGER PREMIER MANAGER PR	23.95 6.96 6.96 6.96 6.96 6.96 6.96 6.96 6

SENSIBLE SOCCER 92/93	20.95
SETTLERS (1MB)	27.95
SEYMOUR GOES TO HOLLYWOOD SHADOW OF THE BEAST	6.96 8.75
SHADOWLANDS	8.75
SIERRA SOCCER (1MB)	19.95
SILENT SERVICE II SIM ANT	14.45
SIM CITY CLASSIC	14.45
SIM CITY DELUXE	23.95
SIM CITY/LEMMINGS SIM CITY/POPULOUS	23.95
SIM EARTH (1MB)	15.15
SIMON THE SORCERER (1MB)	27.95
SIMULCRA	8.75
SKIDMARKS (1MB)	20.95
SLEEPWALKER SLICKS	8.75 16.85
SLIGHTLY MAGIC	6.96
SNAPPERAZZI	16.85
SOCCER KID SOCCER PINBALL	23.95
SOCCER PINBALL SOCCER STARS (COMP)	6.96
SOOTY & SWEEP	6.96
SOOTYS FUN WITH NUMBERS	16.85
SOUP TREK	23.95
SPACE CRUSADE SPACE HULK	27.95
SPACE LEGENDS (1MB)	23.95
SPACE QUEST 2	10.95
SPELBOUND DIZZY	8.75 6.96
SPIKE IN TRANSYLVANIA	6.96
SPORT TOP 10	23.95
SPORTS MASTERS (COMP)	23.95
STAR LORD (1MB) STARDUST (1MB)	27.95
STARGLIDER II	8.75
STEG THE SLUG	6.96
STREET FIGHTER (NOT+)	8.75
STREET FIGHTER 2 (1MB) STRIDER	12.95
STRIKE FLEET	11.75
STRIKER	8.75
STUNT CAR RACER (NOT600) (NOT1200)	6.96
SUBURBAN COMMANDO SUPAPLEX	19.95
SUPER ALL STARS	20.98
SUPER FROG (1MB)	19.95
SUPER LEAGUE MANAGER	20.9
SUPER MONACO G.P. SUPER SEYMOUR SAVES THE WORLD	8.75 6.96
SUPER SPACE INVADERS	8.75
SUPERCARS II (NOT1200)	8.75
SUPERHERO (1MB)	23.9
SWITCHBLADE II SWIV	8.75
SYNDICATE (1MB)	27.9
	23.9
TACTICAL MANAGER - ENGLISH	
TACTICAL MANAGER - ITALIAN	23.9
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH	23.9
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB)	23.9
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP	23.95 23.95 8.75 23.95
TACTICAL MANAGER - TALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR I	23.95 23.95 8.75 23.95 6.96
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TERNIS CUP 2 TERNINATOR 2 - COIN OP TERNINATOR II TEST DRIVE II	23.95 23.95 8.75 23.95 6.96
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TERNIS CUP 2 TERNINATOR 2 - COIN OP TERNINATOR II TEST DRIVE I TEST DRIVE I TEST MATCH CRICKET THE BLUE AND THE GREY	23.99 23.99 8.79 23.99 6.90 6.90 19.99 27.99
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST DATE OF THE STEM ATTER OF THE STEM ATTER OF THE STEM ATTER OTHER OF THE STEM ATTER OTHER OF THE GREATEST (SOUM) (1MB)	23.99 23.99 8.79 23.99 6.90 19.99 27.99 26.70
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TERMINATOR 2 - COIN OP TERMINATOR 8 - COIN OP TERMINATOR II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNISTERS	23.99 23.99 8.79 23.99 6.90 19.99 27.99 26.70 6.90
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAMS CUP 2 TERMINATOR 2 - COIN OP TERS ONVE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNITERS THEATHER OF DEATH THOMAS FUN WITH WORDS (NOT1200)	23.99 23.99 8.79 23.99 6.90 19.99 27.99 26.70
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMIMATOR 2 - COIN OP TERMIMATOR II TEST DRIVE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNSTERS THEATRE OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE TAKNE KNIGHE	23.99 8.79 23.99 6.90 6.90 19.99 27.99 26.70 6.90 23.90 16.80 6.90
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAMS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 8 I TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MANSTERS THEATIE OF DEATH THOMAS FUN WITH WORDS (NOT1200) THOMASS THE TANK ENGINE	23.99 8.79 23.99 6.99 19.99 27.99 26.79 23.99 16.89 6.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST DRIVE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNSTERS THEATER OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE TAKK ENGINE THOMASS BIG RACE THOMASS'S BIG RACE THUMDERHAWK	23.99 8.79 23.99 6.99 6.99 27.99 26.79 23.99 16.89 6.99 10.99 8.79
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAMS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 8 I TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MANSTERS THEATIE OF DEATH THOMAS FUN WITH WORDS (NOT1200) THOMASS THE TANK ENGINE	23.99 8.79 23.99 6.99 19.99 27.99 26.79 23.99 16.89 6.99
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TERMINATOR 2 - COIN OP TERMINATOR II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE AMAGENES THEATISE OF DEATH THOMAS FOR WITH WORDS (NOT1200) THOMAS THE TANK ENGINE THOMAS'S BIG RAGE THUMDERHAWK TOKI	23.99 8.79 23.99 6.99 19.99 26.79 26.79 16.80 6.99 10.99 8.79 8.79 8.79
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST DATUE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST GOMP (1MB) THE MUNSTERS THEATRE OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE TAKNE KNIGHE THOMASS BIG RACE THUNDERHAWK TOKI TORNADO	23.99 8.79 23.99 6.99 19.99 26.79 26.79 23.99 16.80 6.99 10.99 8.79 8.79 27.99
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TERMINATOR 2 - COIN OP TERMINATOR II TEST MATCH CRICKET THE SILLE AND THE GREY THE GRALEST (COMP) (1MB) THE GRACIEST (COMP) (1MB) THE MUNISTERS THEATRE OF DEATH THOMAS FOR WITH WORDS (NOT1200) THOMAS THE TAKE ENGINE THOMAS SIDE RACE THUNDERHAWK TOKI TORNA TOKI TORNA THE WARRIOR TOTAL CARNAGE TOYOTA CELICA	23.99 8.79 23.99 6.99 6.99 19.99 26.79 23.99 10.99 8.79 27.99 8.79 23.99 6.99 6.99 6.99 6.99 6.99 6.99 6.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST DATUE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST GOMP (1MB) THE MUNSTERS THEATRE OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE TAKNE KNIGHE THOMASS BIG RACE THUNDERHAWK TOKI TORNADO	23.99 8.79 23.99 6.99 19.99 26.77 16.89 10.99 8.71 27.99 8.79 23.99 6.99 6.99 6.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 8 - TERMINATOR 8 I TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST GOOMP (1MB) THE MUNSTERS THEATRE OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE ATAKE NEGINE THOMASS BIG RACE THOMASS BIG RACE THUNDERHAWK TOKI TORNADO TORNAD TOTAL CARRIAGE TOYOTA CELICA TERASKIES THEATH OR TOTAL CARRIAGE TOYOTA CELICA TERASKIES ISLAND DIZZY TERASKIES ISLAND DIZZY TERASKIES ISLAND DIZZY TERASKIES SAN FRONTIER (1MB)	23.99 8.79 23.99 6.99 19.99 26.77 6.99 23.99 16.80 8.79 27.99 8.79 23.99 6.99 6.99 4.44 26.77
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAMS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 1 TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNSTERS THE GREATEST (COMP) (1MB) THE WINSTERS THE TAKE ENGINE THOMAS FIRE TAKE ENGINE THOMAS FIRE TAKE ENGINE THOMASS FIRE TAKE ENGINE THOMASS FIRE TAKE ENGINE TOWN TO TOWN THE WARRIOR TOTAL CARNAGE TOYOTA CELICA TRACKSUIT MANAGER TREASURE ISLAND DIZY TERASURES OF SAV. FRONTIER (1MB) TRIPLE ACTION PACK VOLS	23.99 8.74 23.99 6.99 6.99 27.99 26.79 23.99 10.98 7.79 8.77 23.99 6.99 6.99 6.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST DATE II TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST GOOMP (1MB) THE MUNSTERS THEATER OF DEATH THOMAS FUR WITH WORDS (NOT1200) THOMAS THE TAKK ENGINE THOMASS BIG RACE THUNDERHAWK TOKI TORNADO TORNACK THE WARRIOR TOYATA CELICA TERASURE ISLAND DIZZY TERASURE SALVENDIER (1MB) TRIPLE ACTION PACK VOL5 TRIVIAL PURSURI	23.95 8.77 23.95 6.90 6.90 22.79 26.77 6.90 10.98 7.99 8.77 27.96 8.77 23.99 6.99 4.44 4.47 10.99 6.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAMS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 1 TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST (COMP) (1MB) THE MUNSTERS THE GREATEST (COMP) (1MB) THE WINSTERS THE TAKE ENGINE THOMAS FIRE TAKE ENGINE THOMAS FIRE TAKE ENGINE THOMASS FIRE TAKE ENGINE THOMASS FIRE TAKE ENGINE TOWN TO TOWN THE WARRIOR TOTAL CARNAGE TOYOTA CELICA TRACKSUIT MANAGER TREASURE ISLAND DIZY TERASURES OF SAV. FRONTIER (1MB) TRIPLE ACTION PACK VOLS	23.99 8.74 23.99 6.99 6.99 27.99 26.79 23.99 10.98 7.79 8.77 23.99 6.99 6.99 6.99
TACTICAL MANAGER - ITALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR II TEST MATCH CRICKET THE BLUE AND THE GREY THE GRAFTST COMPI (1MB) THE MINISTERS THE GRAFTST COMPI (1MB) THE MINISTERS THE GRAFTST COMPI (1MB) THE MINISTERS THOMAS FUN WITH WORDS (NOT1200) THOMAS THE ATTACK EMINE THOMAS FUN WITH WORDS (NOT1200) THUNDERHANK TOKI TOKI TOKI TOKI TOKI TOKI TOKI TOK	23.94 8.77 23.94 6.99 6.99 27.99 26.77 6.99 23.99 16.86 6.99 10.99 8.77 27.99 8.79 20.99 6.99 6.99 20.99 20.99
TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TENNIS CUP 2 TERMINATOR 2 - COIN OP TERMINATOR 8 - TERMINATOR 8 I TEST MATCH CRICKET THE BLUE AND THE GREY THE GREATEST GOOMP (1MB) THE MUNSTERS THEATRE OF DEATH THOMASS FUR WITH WORDS (NOT1200) THOMASS THE ATANC ENGINE THOMASS SIG RACE THOMASS'S BIG RACE THOMASS'	23.94 23.94 23.94 6.99 6.99 19.95 27.94 6.99 10.87 8.77 8.77 23.99 6.99 4.44 26.79 6.99 20.99 6.99 20.99 27.99 27.99
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TACTICAL MANAGER - TALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TERNINATOR 2 - COIN OP TERMINATOR II TEST DATE OF THE STATE O	23.94 8.75 6.99 6.99 19.92 23.96 16.99 10.99 8.77 23.99 6.99 4.4 26.77 10.99 6.99 20.99 20.99 27.99 27.99 20.99 27.99 20
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TACTICAL MANAGER - TALIAN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TERNINATOR 2 - COIN OP TERMINATOR II TEST DATE OF THE STATE O	23.94 8.75 6.99 6.99 19.92 23.96 16.99 10.99 8.77 23.99 6.99 4.4 26.77 10.99 6.99 20.99 20.99 27.99 27.99 20.99 27.99 20
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TACTICAL MANAGER - TALIAIN TACTICAL MANAGER - SCOTTISH TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TEAM 17 COLLECTION - VOLUME 1 (1MB) TEST DATE OF THE STATE O	23.94 23.94 6.99 6.99 6.99 19.92 23.94 10.97 8.77 27.97 8.79 20.99 6.99 20.99 27.99 20.99 27.99 23.99 27.99 23.99 27.99 23.99 27.99 23.99 27.99 23.99 27.99
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A500 Expansion upgrade with clock	0.5Mb	27.95
A500 Expansion upgrade without clock	0.5Mb	24.95
A500plus RAM upgrade	1Mb	56.95
A600 Expansion upgrade with clock	1Mb	51.95
Parallel port extension cable		6.80
Parallel printer cable (2m)		8.60
Parallel printer cable (5m)		9.99
Roboshift (Auto mouse/joystick switch)		14.75
Zi-Fi Stereo Speakers		37.95

## any quantity supplied

#### Miscellaneous

4-Player adaptor	6.96
Head Cleaner (3.5")	3.75
Mouse	14.75
Mouse House	2.95
Mouse Mat	2.95

#### **Educational**

ADI ENGLISH (11-12) 20.95 ADI ENGLISH (12-13) 20.95 ADI ENGLISH (13-14) 20.95 ADI ENGLISH (13-14) 20.95 ADI ENGLISH (14-15) 20.95 ADI ENGLISH (14-15) 20.95 ADI FRENCH (11-12) 20.95 ADI FRENCH (12-13) 20.95 ADI FRENCH (12-13) 20.95 ADI FRENCH (12-14) 20.95 ADI FRENCH (12-14) 20.95 ADI FRENCH (13-14) 20.95 ADI FRENCH (13-14) 20.95 ADI GESE ENGLISH 27.95 ADI GESE ENGLISH 27.95 ADI GESE ENGLISH 27.95 ADI GESE ENGLISH 27.95 ADI GESE MATHS 27.95 ADI GESE MATHS 27.95 ADI GESE MATHS 27.95 ADI GESE MATHS 27.95 ADI JUNIOR COUNTING (8-5) 16.85 ADI JUNIOR COUNTING (8-7) 16.85 ADI JUNIOR COUNTING (8-7) 16.85 ADI JUNIOR READING (4-5) 16.85 ADI MATHS (11-12) 20.95 ANSWER BACK SENIOR OUIZ (12-AD) 17.95 BETTER MATHS (12-16) 17.95 BETTER MATHS (12-16) 18.60 CAVE MAZE 12.95 FRACTION GOBLINS 12.95 FUN SCHOOL 2 (WINDER 8) 6.96 FUN SCHOOL 2 (WINDER 8) 6.96 FUN SCHOOL 2 (WINDER 8) 6.96 FUN SCHOOL 2 (WINDER 8) 19.95 FUN SCHOOL 4 (4-71) 19.95 FUN SCHOOL 4 (4-71) 19.95 FUN SCHOOL 4 (14) ADI ATHS (7-11) MERLIN 20.95 FUN SCHOOL 14 (14) DER 5'S 19.95 FUN SCHOOL 17 (15) MATHS (7-11) MERLIN 20.95 FUN SCHOOL 18 (15) MATHS (7-11) MERLIN 20.95 FUN SCHOOL 18 (15) MATHS (7-11) MERLIN 20.95 FUN SCHOOL 1		
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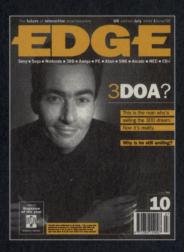
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#### SERIOUS BACKGAMMON

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The classic Backgammon board game takes seconds to learn and years to master – even when you're playing it on an Amiga.

stablished only one year ago, Tower Software have made a bit of a name for themselves producing top quality card and board games for the Amiga.

Now with the release of Serious Backgammon, Tower Software are hoping to reach a whole new audience. Anyone who is familiar with

the board game should get the hang of the rules straight away. Basically you and your opponent have to move your counters around the board towards your home base while hindering each others' progress as much as possible. This electronic version features a wealth of different options for you to toy with including three different

Backgammon boards, customisable tables and a series of menus filled with loads of different play settings.

The whole gameplay really works rather well and, once you've got your brain in gear and have remembered all the rules of the real game, you will soon be battling against your computer or human-controlled opponents for those precious points and will achieve that warm, gloaty feeling.

Serious Backgammon's in-game controls are intuitive, with predominantly brown or beige graphics (mmm, tasty) and some satisfying sound effects which provide you with a nice clinking sound when you move your counters.

Rob Mead 4



Great things about Serious Backgammon are that you can customise the in-game preferences and create your own boards.

Grand Francisco Color Co

If you fancy something a bit unusual, you could try playing Domino Backgammon!

#### SERIOUS BACKGAMMON

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## COCKWISOF

efore he hit the box office big time with A Fish Called Wanda, John Cleese played a clockwatching headmaster who, by a series of unfortunate errors, ended up being days late for a crucial speech. The film was called Clockwise and had nothing to do with this game whatsoever.

No, Clockwiser is a puzzle game in the age-old tradition of moving blocks around to create a certain pattern against a stringent time limit. The blocks usually have different



The aim on this level is to set all the bombs off in a chain reaction, destroying everything on the screen.



To move the blocks clockwise or anti-clockwise you have to create a pathway by manipulating a stretch box like the one shown here.

properties – some you can smash, some explode, some are affected by the forces of gravity. To solve the puzzle on each of *Clockwiser's* 100 levels, you have to create a pathway around which the blocks move, either clockwise or anti-clockwise.
Easy, eh? To help you, the game fea-

tures a demo mode showing the basic moves and there are four different difficulty levels. The whole thing is joystick or mouse-controlled.

Clockwiser is a doddle of a game to get into and devilishly difficult to pick up. Complete a level and you want to do another one, then another, with your brain turning ever bigger somersaults as you try to outwit the programmers against the time limit. It's all terribly addictive and turns you into a shouting lunatic if you play it for more than an hour.

Rob Mead 4

#### CLOCKWISER

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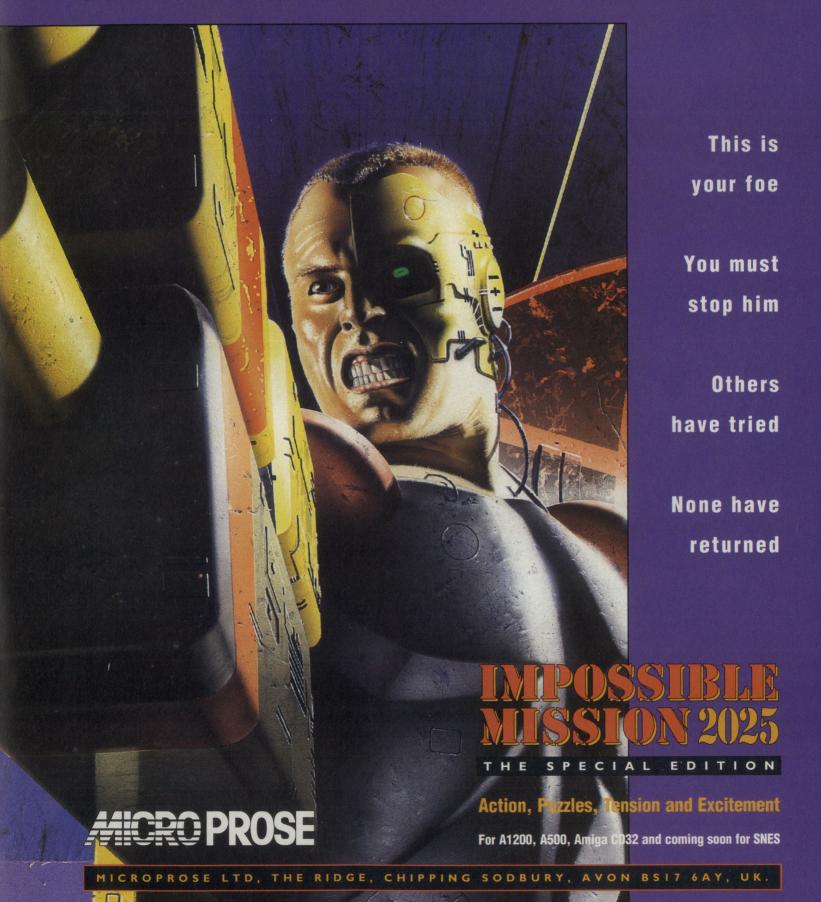
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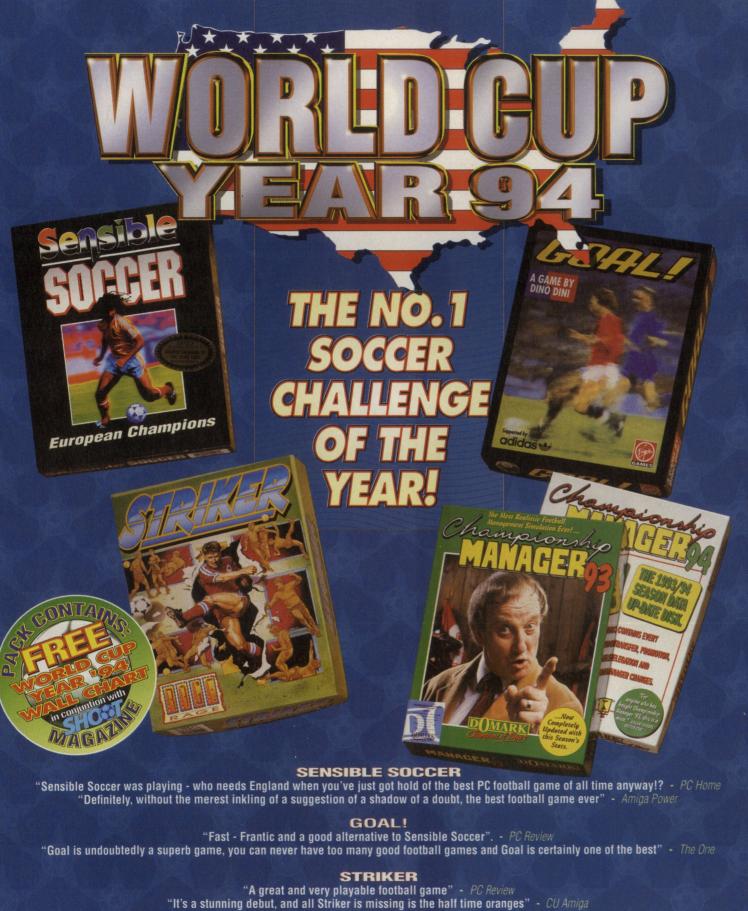
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81%

## MISSION RATED IMPOSSIBLE





#### **CHAMPIONSHIP MANAGER 93/94**

"The attention to detail is excellent and the number of features too numerous to mention..." - Amiga Format "The most addictive management game available. It's still the best" - PC Zone

THIS INVINCIBLE COLLECTION OF FOUR NO.1 CHART TOPPERS CANNOT BE RIVALLED! **AVAILABLE FOR IBM PC & AMIGA** 









Rob Mead lifts the lid on his CD<sup>32</sup> and checks out some of the latest releases.

riginally available as a CDTV title, Battlechess (Interplay 0865 390029, £25.99) takes one of the world's oldest board games and adds a dash of 3D animation to bring the pieces and The game features six difficulty

BATTLE CHESS: Play chess like this on the Amiga CD<sup>32</sup> and you might as well fetch the board game from the under-the-stairs cupboard.

moves to life. levels, a Suggested Moves option to help you out of those tricky situations and the ability to switch to a plainer

(but quicker) 2D view when the animations begin to pall. Yuk! This game is horribly,

unforgivably dated. The graphics are

poor - with or without animation and the music and sound effects will soon have you climbing the walls in

fits of mild disgust.

The joypad controls are straightforward enough once you get used to the perspective, but pressing the Blue button every time you want to bring up a menu soon gets tiresome. The game concept's great, but then it's chess, isn't it? Stick to the proper board game version.

Also from Interplay comes The Lost Vikings (£25.99), a cutesy platform game starring three Norsemen called Olaf, Baelog and Erik. Each chap has different skills, but the talents of all three must be used together to complete each of the game's 37 levels - Baelog comes equipped with a sword and is useful for dispatching

baddies, while Olaf has a shield for deflecting alien fire.

Controlling three chaps at the same time is a little strange at first, but becomes second nature after the first few levels. There are plenty of puzzles and sticky situations for you to get yourself into and the constant bickering between the three hairy

Norse protagonists

keeps you quite amused, for a little while at least.

One major disappointment comes when you see the paucity of Vikings' graphics. Ported straight over from the ordinary Amiga version, the levels lack colour or parallaxing and appear cheesy and dated. The other disappointment is the price. £26 really is too much to pay for what is little more than an average platformer.

Every pub in the country has its own SAS member. Ours claimed to be working undercover as a streetcleaner during the week, while sabotaging Iraqi airbases at the weekend. Strangely we all

believed it. Perhaps it's got some-

**GOT AN AMIGA CD32?** THEN GET THIS Welcome to a new world of games...

thing to do with Sabre Team (Krisalis 0709 372290, £29.99), an isometric strategy game which pits a team of our toughest fighting men against an assortment of scumbags, terrorists and Third World dictators.

This is a turn-based game which awards a set number of action points to each member of your four man team. Once you've loaded your weapons and made your moves, the bad guy takes over and you sit there, fingers crossed, hoping he's not going to spot you before you blast the living daylights out of him.

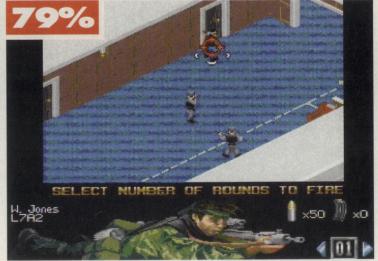
This CD<sup>32</sup> version is based on the Amiga AGA version and comes complete with 256-colour graphics and plenty of speech samples. The turn-based approach means the action is a little ponderous at times and in this version both the good guys and the terrorists have a nasty habit of disappearing thanks to some annoying programming bugs. The joystick controls are a little cumbersome too - you're better off using a mouse if you have one.



SABRE TEAM Meet 'Stretch' Armstrong. His brain might only be running at 72% efficiency, but he's all heart.



THE LOST VIKINGS The Vikings believed in burning their boats on a regular basis. Shame they never thought about sailing home in them first.



SABRE TEAM A terrorist suddenly appears in the doorway, brandishing a gun. Time for a spot of shooting practice.

# THE FIRST EVER AMIGA SPEECH ADVENTURE

In this revolutionary Speech Adventure you are the prince's mentor on his quest to avenge his father's murder at the hands of Infinity. Inching your way through four vast levels in the chilling castle of Valhalla, you enter a world crammed with logical puzzles and richly interactive characters. The cinematic graphics are dazzling, the spine- tingling soundtrack mesmerising in this magical world of words which redefines the adventure game and leaves you speechless....

- Over 1,000 individual spoken words.
- 30 characters, 4 mega levels.
- A host of brain-melting logical puzzles.
- User friendly icons.
- Atmospheric sound tracks.
- Amazing graphics.
- · Handy save function.
- No disk swapping.

AMIGA ACTION ACCOLADE

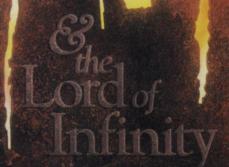
94%



HEAR IT NOW ON AMIGA

66 It is possibly the most instantly

captivating game ever 99





90%

66 Vulcan Software have come up with a groundbreaking piece of software 99





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Designed and Marketed by The Camel Group, Sheffield.

ulcan Software, Vulcan House, 72 Queens Road, Buckland.

Portsmouth, Hants, PO2 7NA, Tels 9705 670269

# RE-RELEASES

Are the old ones still the good ones? This is the question that Stephen Bradley wrestles with as he tackles the month's re-releases.

hat goes around comes around, crooned rappers Cypress Hill and in a way, they were right. Amiga games are no different, and making a beeline for the stage begging: 'Please Re-release Me', is the waspish shoot-em-up **Apidya** (Team 17, 0924 291867, £10.99, reviewed AF35 90%), which was originally from German software house Bluebyte, but has now been snaffled and re-awoken by those Wakefield funsters Team 17.

You are a wasp in a horizontal scrolling shoot-em-up. Perhaps with an invisible gun, or maybe you just fire spit. The aim: to be true and kill as many insects as possible – bees, mosquitoes, giant butterflies and snails – while hopefully progressing through piles of levels.

But it's not easy being a wasp because every time you get shot down, all the extra fire power you spent an age accumulating goes right down the pan. Graphically, it's a Percy Thrower-tended garden and your sprite moves as smooth as a vel-



Jack Nicklaus is called the Golden Bear, and so is a pub in Wham in Lancashire.



In Apidya's two-player mode you can play either the big wasp or the little fella.

vet caterpillar. On a leather sofa. It's slightly easier (and glorious fun) in simultaneous two-player mode and a tremendous acquisition for 11 notes. Well, coins.

Jack Nicklaus' Unlimited Golf And Course Design (Action 16, 0276 684959, £16.99, not previously reviewed) – now there's a title to wrap your tongue around.

No doubt, there are many people who will welcome with open arms the opportunity to design their own golf course. However, actually playing the two courses this veteran affair includes is rather more simple than one might expect. It's not wildly dissimilar to the monumental *PGA Tour* in looks and design – just easier. But if you fancy building your own Sandwich then it's worth a look.

Kent Walton. Whatever happened to Kent Walton? Or was it Ken Walton? In any event, I'm sure the great World Of Sport wrestling MC would approve of the bizarre



APIDYA: In your quest through the five levels of *Apidya* you meet all manner of interesting insects. David Bellamy would have a field day.

cast of characters in **Body Blows AGA** (Team 17, 0924 291867, £14.99). All of these characters have special moves, all move with grace and the 256-colour backgrounds look simply lush.

This is as slick an Amiga beatem-up as they come, a snip for a mere 15 sovs (you can upgrade the non-AGA version for £7.99 by returning your original disks) and it's even hard drive installable.

"You'll never get away with this Blofeld. Erm, I mean Hitler." It was an unlikely combination – Sean Connery and Harrison Ford, but heck the film was a smashing romp across continents. LucasArts point 'n' click graphic adventure, *Indiana Jones And The Last Crusade* (Kixx XL, 021-606 1800, £14.99, not previously reviewed) takes you in search of the Holy Grail while fending off the might of the Nazis.

The gaming area is huge, there are puzzles galore to solve and the



The butterfly is just one of the beautifully drawn *Apidya* insects you can destroy.

usual dose of LucasArt humour. It's not wildly sophisticated by today's standards – the sound is poor, but Indy will certainly find favour among fans of the genre.

Thank heavens for that. At last, a game combining space, spice and giant worms. **Dune** (Hit Squad, 061-832 6633, £14.99, reviewed AF36, 79%) is based on the classic sci-fi novel of the same name and the motivation is to rid a planet of evil, mine an unfeasible amount of spice

Continued overleaf ⇒



JACK NICKLAUS' UNLIMITED GOLF: Putting is performed by carefully weighing up the lie of the green, taking weather conditions into account and then hoping for the best.



BODY BLOWS AGA is not only an excellent beat-em-up from Team 17, but it also provides invaluable lessons in Russian dancing techniques.

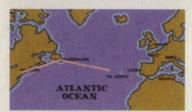




DUNE: a compelling strategy game in which spice is the variety of life and you get to ride around on large wormy things as you teach the Harkonnens a thing or two.



INDIANA JONES AND THE LAST CRUSADE: The gorgeous pouting Elsa Schneider's powers of observation are truly something to behold.



Indiana Jones And The Last Crusade is a truly global adventure.

← and surf the dunes on big worms. How very refreshing. You play the part of Paul (who moves his eyebrows in Roger Moore-esque fashion) and who is blessed with fantastic powers.

Your task is to persuade the Fremen folk to take your side and help you take out the nasty Harkonnen mob. *Dune* looks fantastic, the graphics are neatly drawn and it's incredibly easy to get used to. Planning and executing military and mining operations is initially enjoyable, although experienced adventure gamers may find the action a tad repetitive as the plot progresses. However, *Dune* is very playable and one of the best-looking games around for 15 quid.

The only spice that *Leisure Suit Larry 3* (Kixx XL, 021-606 1800, £14.99, not previously reviewed) uses is of the old variety, comes in a red bottle and stinks to high heaven. This time, Larry's got a friend – Passionate Patti – although why they didn't call her Shell Suit Sherry remains a complete mystery.

Anyway, there's a warning at the start which suggests those



LEISURE SUIT LARRY 3: Would you Adam 'n' Eve it. Larry finds himself in the Garden Of Eden. Or maybe he's just pacing about on Passionate Patti's patio.



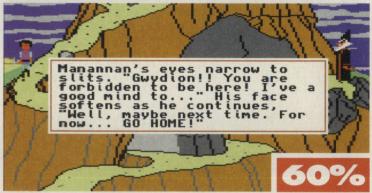
WORLDS OF LEGEND: Enter the Empire of the Moon and battle against people with peculiar names in your quest for vengeance against your father's killers.



Would a sit-com about a middle-aged couple playing this be called *Terry And Dune*?



Worlds Of Legend addresses the debate about Gladiators and steroid abuse.



KINGS QUEST 3: This game is subtitled To Heir Is Human (or is it Heir We Go?) and involves all sorts of jiggery-pokery with wizards, spells and potions.

offended by adult situations, pixelated nudity (!), ethnic humour (?) and sexual innuendo would be better off playing something else. You can swap roles between Patti and the keg-bellied, Hawaiian shirt-sporting Larry – the idea is to have as much bawdy fun as possible.

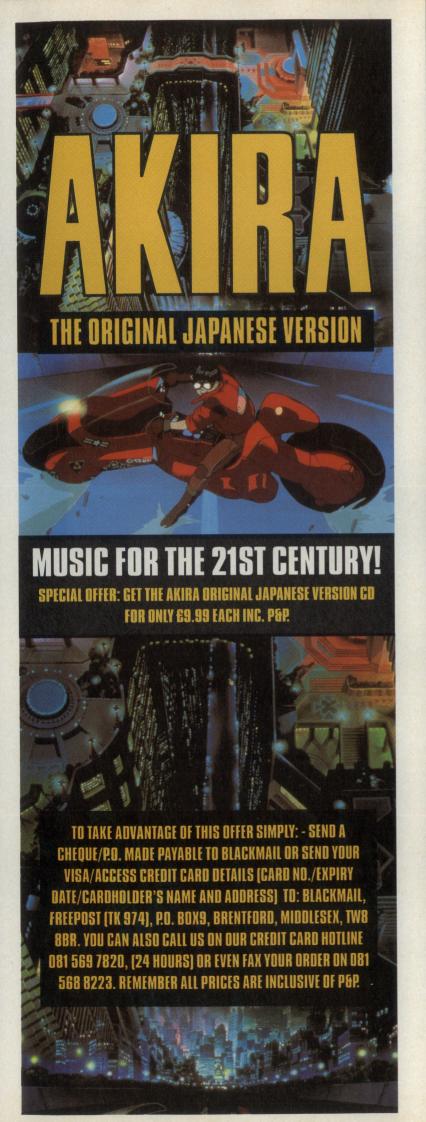
It looks all right but unfortunately, the whole concept is rather sad. Still, it is quite humorous in a 'corks-a-mighty, look at the size of those', sort of way.

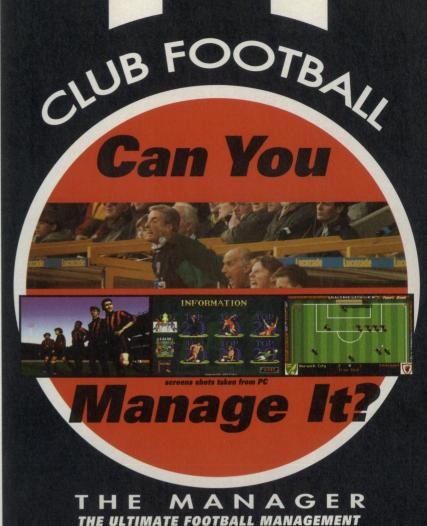
To Heir Is Human is the witty subtitle of *Kings Quest 3* (Kixx XL, 021-606 1800, £14.99, not previously reviewed). Evil wizard Mannanon (try saying that after a bottle of Tequila) has enslaved you and if you can't escape his clutches before you come of age, you're taking that long walk back to the pavilion in the sky. And, by jove, this looks old compared with the sophisticated stuff knocking around today. There are piles of spells to perform and places to visit but whether you'll want to is another matter.

There's more adventure fare in Worlds Of Legend - Son Of The Empire (Action 16, 0276 684959, £16.99, not previously reviewed). As is the RPG norm, there is a ridiculous plot, loads of characters with bizarre names, spells, puzzles, potions and violence galore as you attempt to avenge the killing of your father. There are some nice isometric 3D sections and plenty for RPG-ers to get their teeth into.

#### MAKING THE MARKS ADD UP

Many of the games here have two marks – one in the text and one on the picture. The first is the mark the game received when it was originally reviewed in Amiga Format. The score on the picture is what we now think the game is worth, taking into account the re-release price, how it's aged and whether it's been superseded by a new generation of better or faster games.





Select your team and play the transfer market using real player data to make your decision. Unique tactical section enabales you to have total control of individual players. Change your tactics during the game using the unique preset tactical options-should you hold onto that one goal lead or go for another? Review the comprehensive and detailed statistics to plan your progress when you need to.

SIMULATION FOR YOUR AMIGA

Organise your coaching and training. Get your scouts "on the ground" invest in your youth team and nurse your injury list back to full fitness. Select the best backroom staff to maximise your team's performance.

Deal with full post-match newspaper reports on your performance. Take tough decisions, deal with your chairman, sponsors and fans.

Negotiate your contract, look after yourself and make sure your're the boss of your own destiny.

You're a 35 year old new boy - how long is it going to take you to get promotion, fill your trophy cabinet and build a dynasty. Your time is up after 30 seasons at the top.

We have managed to create an ultra advanced

ARTIFICIAL INTELLIGENCE simulation of gameplay and player decisions. Relive the superb animated highlights of goals, saves and injuries. Everything you get in any other management simulation and more.



# 2038. COMPUTER DOMINATION IS A REALITY

Man's last defence in the Great Robot War

A LIVE-ACTION, BLAST, EM
UP MANGA SET IN THE
MECHANICAL TECHNOHELL OF A DISSIDENT
SUPER-COMPUTER.



AT A VIDEO STORE NEAR YOU

VIRGIN, HMV, WH SMITH,
OUR PRICE, JOHN MENZIES,
GAME LTD, WOOLWORTH,
TOWER RECORDS,
FORBIDDEN PLANET,
BEATTIES OF LONDON,
VIRTUAL REALITY AND ALL GOOD
VIDEO AND COMIC SHOPS.









DIRECTED BY MASATO HARADA EXECUTIVE PRODUCERS TOMOYUKI TANAKA - EIJI YAMAURA SCREEDIPLAY BY MASATO HARADA - JAMES BANNON DIRECTOR OF PROTOGRAPHY JUNICHI FUJISAWA MUSIC BY TOSHIYUKI HONDA SPRICAL EPPECTS BY KOICHI KAWAKITA STARRING MASAHIRO TAKASHIMA - BRENDA BAKKE - JAMES B THOMPSON - MICKEY CURTIS

PRODUCED BY "GUNHED" PRODUCTION COMMITTEE.

Manga Entertainment Limited. An Island International Company

A MANGA PRESENTATION

# GAMEBUSTERS

Parlante m

## **CHART BUSTERS**

Top tips for the hottest games in the Amiga best-sellers charts.

#### **BRUTAL SPORTS FOOTBALL**

Reviewed AF53 77% ■ Millenium 0223 844894

For all the serial killers not tough enough to get through Brutal Sports Football, here are a few passwords to help you out with the league:

LCRRTLO1X 9TLGKRXOF 7KNBD1555 FCV62H444 VJT8!PKKK 4WYFVR2!8 DD7073!74 BV12C4R2K R3PF463QN 55H!DM000 ICTY5NJJY !B256D999 86JY70HHH Z701VWR1! HV3!LZRQ5 QBCLFRWWW GCV022333 SW16PX999 F3C5Z5DDD

Raffaile Igor Bergen, Holland

#### FRONTIER: ELITE II

Reviewed AF54 90% ■ Renegade 071-481 9214



See the sights of *Frontier: Elite 2* and clock up those air-miles with our cheat.

Here's a cheat for all you people who want to boldly go where no-one has gone before. It enables you to fly anywhere in the galaxy without exhausting you fuel supply. First go to the map and move the cursor down to

between 620.00 – 660.00 light years until you come across a system which says in range and hyperspace. It also works going up. Which is between 720.00 – 770.00 light years. It also works from side-to-side, at approximately the same range.

David Page, Shanklin, Isle of Wight

#### THE CHAOS ENGINE

Reviewed AF45 90% ■ Renegade 071-481 9214

I have noticed that not many codes have been printed for The Chaos Engine. My friend and I recently completed it, and have written down loads of codes for every level.

#### **ONE-PLAYER**

World Two	L7KLW7CSS7Y# 4RBHY534LV27	JY3YT#J258G3	
World Three	08WDK7KBS7B	TK8V535NT94F	
World Four	260J230K2563		

#### TWO-PLAYER

World Two	S6NXHSN23VBK	PQRZNB75PZB4
	KX3XDOCOWBZW	M7GPZQZNYGHN
	9PLXCQ#8Q4J6	PORYMNHMPZHF
<b>World Three</b>	K9GNX840WFMP	ZRFJC2DSYGWH
	W3PUN5R8YGXK	8GGFQ8MXR3L3
World Four	SDTBK4J263GW	TXDK5C6LNVJY
	Warren Sands, Water	looville, Hampshire

#### **CAPTIVE II LIBERATION**

Reviewed AF58 9/10 ■ Mindscape 0444 246333

Have two credit cards handy and if you find something you can't afford, give the man your credit card anyway and he should say something like: "That's not enough. You got another?" Give him your other credit card and he will give you the item free if you have over 50 credits on the second credit card.

Stewart Hogarth, Chelmsford Essex

When the game playing gets tough, Amiga Format gets going – compiling all those hints and cheats to keep you waggling your joysticks until you can't waggle any more!

# PREMIER MANAGER TWO

Reviewed AF53 89% Gremlin 0742 753423

James wins a copy of Gremlin's groovy graphic adventure *Legacy Of Sorasil*.

Here are some tips for Gremlin's football manager game, *Premier Manager Two*. A good way of making money is to employ a youth team scout. When they find a player, you can promote him for nothing and then sell him at a profit four weeks later. Youth team scouts usually find two or three players a season.

Always try to start ground improvements in the last week of the season. This way, attendance is not lowered and when the new season

RLIRIMCHAM 0.0 BATH CITY

BASYMOND

INTERCEPTED

FIRST HALF 10.45

MEATHER HARN 6 CLOUDY

ALTRINCHAM
6 23

BOSSES INTEMPTED 18

TACKLES MON 1

BOTH CITY COAL 4 22

PASSES ATTEMPTED 15

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Playing long-ball style footy in *Premier Manager Two* can help you get to the top of the league, no trouble.

starts, all of the improvements will have been completed.

Look out for players who have no contract on the transfer list, especially at the beginning of a season, because you only have to pay a signing-on fee for them. You can pick up bargains and keep them, or sell them four weeks later at a profit.

The best formation and tactics are 5-2-3 formation, with normal passing and tackling, nearest man marking, medium range shooting and playing a long-ball style.

James McKenzie, West Drayton, Middlesex



Each month, the sender of the best Gamebusters players' guide is entitled to a £25 Amiga Format Mail Order voucher or Gremlin game of their choice.

#### **MR NUTZ**

On earlier levels, collect as many jewels as possible to get stars.

Remember stars save games.

In the map section, talk to everybody except chickens, otherwise you are likely to lose your gems or be pointed in the wrong direction.

If you're are stuck for gems or stars, keep doing the same easy levels to get loads of them.

4 When you get energy balls don't waste them all on the same level; later in the game there are solid levels.

5 If you're stuck, press Escape – you won't lose a life and you can go to a different level.

#### END OF LEVEL BADDIES

LEVEL 1: You can't manage this?
LEVEL 2: Fall in the cracks while the baddie bangs down. Go to the right of the screen and fly to the top. Let yourself fall.
You should hit him. After a few hits he misses the holes and you can thump him.

Reviewed AF5971% ■ Ocean 061-832 6633



Gem up on *Mr Nutz* with these tricky cheats to guide you smoothly through the game.

LEVEL 3: Tricky. The only way to kill this one is to be invincible when you hit him. Stand above one of his bombs – when it comes up you will be invincible for a short time. Don't get too close.

#### CHEAT

You have to be on the Inca level for this cheat. When you see a fish (he's behind the first brick you blow up), talk to him and select: 'Bubble Bubble?' 'How do you know that?' 'Are you an enchanted prince?' and accept his offer. You can now have infinite trips to the warp zone even without gems!

Paul Dolan (aged 11), Newcastle



# EATH A STEEL SK E SOLUTION

Reviewed AF57 FG94% ■ Virgin 081-960 2255



In the second and final part of our complete Beneath A Steel Sky solution, find out how to destroy the LINC super computer.



Foster's search for a Workbench 2 disk led him to make an excit-

o left to the entrance of the St James nightclub and talk to Henri, the doorman, about sponsorship. Now talk to Danielle, the fat lady with the dog, to be invited back to her flat. While she is on the phone, use Lamb's video on her VCR

to distract the dog, and collect its biscuits.

Take the lift down to the Hyde Park. Go to the see-saw by the lake and use the dog biscuits on the plank. When Danielle's dog is near, pull the rope. The ensuing commotion draws the security officer away from his post so you can get into the Cathedral. Find the locker room and open all the lockers to discover Anita's body. Go back to the reactor room on the industrial level and find Anita's ID card.

EYE TO EYE CONTACT
Go back through the Security building and enter LINC using Anita's card. Use the Blind command from your inventory on the eyeball in Area Two. Use Playback from the inventory on the holographic projector or Well to watch Anita's message. Disconnect from LINC. Go back to Hyde Park. Talk to the little boy on the park bench about the gardener. Now go over and talk to the gardener until he tells you about the virus. Go left to St James nightclub and enter the door in the nearby wall to witness Hobbins' trial.

Head south, then east around the pool until you come to the shed. Look at the door. Use your ID card on the lock. Enter the shed and pick up the secateurs. Go to the nightclub and select You Search, But Find Nothing on the jukebox. Collect Colston's glass while he's away from the table, then head back to Belle Vue. Go left to Dr Burke's surgery. Give the glass to Dr Burke to reveal some fingerprints. Return to Hyde Park.

Go back into the St James nightclub, then down to the wine cellar door in the top right corner of the bar, next to the stage. To the left of the door is a metal plate. Right-click on the metal plate to open the door. Enter the wine cellar. Use the metal bar from your inventory on the large box on the left. Pick up the lid and use it on the smaller box.

Climb on top of the box and use the metal bar, then the secateurs, on the grill. Climb through the grill. Walk to the right and up at the fork in the railway line Walk right again and use the light bulb on the light socket to the left of the spider's lair. Walk right, then right again into the collapsing tunnel. Click on the exit as quickly as possible to escape.

Use the metal bar on the crumbling

plaster, then again on the brickwork to get a brick. Use the metal bar on the swelling in the vein. Use the brick on the metal bar to puncture the swelling. Wait until the medical robot comes to repair the puncture, then exit through the door to the right.

Go downstairs to the fire pit room. Use the LINC terminal beside the pit and reduce the temperature to close the fire pit cover. Climb on the pit cover and pull the retaining bar on the grill above your head. Return to the room above.

Walk right to the room where the medical robot is recharging. Use the circuit board on the slot in the medical robot. Talk to Joey and ask him to stay close. Take the bottom left exit and return to the entrance to the fire pit room. To the right of door is a grill. Look through the grill to see into the tank room.

Send Joey into the tank room. When Joey comes back ask him what he saw in the tank room, then ask him to open the tap. Wait until Joey returns, then enter the tank room by taking the top left exit in the medical droid charging room. Watch the animation, then exit top right into the second tank room. Exit top right again to go into the computer room and use the ID card on the terminal.

Open the access door. Leave the computer room and watch Joey get destroyed again. Remove the ID card from Gallagher's corpse and the circuit board from the medical robot. Return to the computer room and enter LINC with Gallagher's ID card.

Use Blind on the eyeball in area one, then go quickly right and blind the eye ball in Area Two and take the top exit.



When the Union City underground was closed down, St James station was turned into a 24-hour bar and nightclub.

You're now in the Crusader's room. Take the top exit again to enter the well room. Exit right and pick up the tuning fork (oscillator), then exit left. Go back to the Crusader's room. Use Divine Wrath to destroy the Crusader.

Exit right to get into the crystal room. Use the oscillator on the crystal. Get the virus. Disconnect from LINC.

Leave the computer room and take the bottom right exit. Go to the tank of tissue samples and get the tongs from the wall. Use Gallagher's ID card on the console to infect the tissue with the virus. Take a piece of infected tissue with the tongs, then put it into the nitrogen tank to freeze it.

#### **OUT RUN THE ANDROIDS**

Exit right to go to the special android room. Open the cabinet on the middle console. Insert the circuit board in the cabinet. Use the monitor to download data from the board. Run the android start-up program.

Go right to the room with the large tanks. Ask Joey/Ken to put his hand on the door panel. Put your hand on the other door panel. Exit right, then exit right again to go to the end of the pipes. Attach the cable to the pipe support. Use the rungs to descend into the feeding orifice.

Drop the infected tissue into the orifice. Use the hanging rope to swing into the final room. When Joey/Ken enters, tell him to sit in the chair, then relax and feel very pleased with yourself as you watch the end-of-game sequence.



With LINC destroyed, the people of Union City are free to lead happy, rewarding lives and you're treated to this end animation.

# **MICROCOSM**

Reviewed AF58 87% ■ Psygnosis 051-709 5755



You've got to use a bit of grey matter to work your way through Microcosm.

Here's the solution and a cheat to *Microcosm* on the CD<sup>32</sup>. We have spent some time gathering all the information to produce this, hopefully, understandable solution. We also stumbled across a cheat, which allows you to go on any level with all the weaponry and infinite energy.

As soon as the intro sequence has finished and you are placed in

As soon as the intro sequence has finished and you are placed in control of the ship, just follow what the computer is doing until you reach your destination. The objective of three of the five missions is to change the blue dots on the outer circle of the map to red. This is achieved by reaching them. I have chosen the levels in order of ease.

To call up the map, hold down the top-left button on the control pad. If you have read the manual you should know that the game is not paused, so don't stay on the map screen for too long.

CEPHALIC VEIN: Follow the directions in CAPITALS when you reach a junction... LEFT, UP, RIGHT. Call up the map and after you've filled in seven dots, press the green button to go back to the start, RIGHT, UP. After you have filled in the dot you're heading for, call up the map again and press the blue button to move the cursor to X JUNCTION 2 which is at the bottom of the list. Then press the green button to take you to the location. Take the MIDDLE junction to meet the end-of-level Guardian.

CAROTID ARTERY: Stay in the top-left hand of the screen to avoid nearly all the enemy fire and circle the screen when you are fired at. When you finally go UP one of the junctions, stay at the bottom middle of the screen. Follow these directions when you reach a junction. You do not have to change the blue dots to red. RIGHT, LEFT, RIGHT, LEFT, RIGHT, UP, LEFT.

FEMUR BONE: Follow these directions when you reach a junction: RIGHT, RIGHT, LEFT, LEFT, LEFT. Call up the map to look at your location and wait until the blue dot that you're heading for goes red, move the cursor to the JUNCTION third down on the list and press the green button. Go LEFT, MIDDLE. Use the map again to wait for the blue dot that you are heading for to go red then press the green button to be taken to the location. Go LEFT, RIGHT.

BRAIN (LEFT HEMISPHERE): Follow the directions in CAPITALS when you reach a junction: RIGHT, RIGHT. Call up the map and when you have filled in four dots press the green button to take you back to the start. Go RIGHT, LEFT, RIGHT and call up the map again. When you have filled in the dots press the blue button until you reach JUMP RESTART on the bottom of the list and press the green button. Go LEFT, RIGHT and wait for the blue dot that you're heading for to go red then press the green button. Turn LEFT, LEFT, RIGHT and, using the map, wait for the blue dot that you're heading for to go red then move the cursor to LEVEL START (first) on the list then press the green button. Take the MIDDLE route and call up the map. When the blue dot goes red press the green button, then take the LEFT junction to finish the level.

BRAIN (RIGHT HEMISPHERE): This level is short – just follow what the computer does. Take out Grey M. Then sit back and watch the ending.

#### THE CHEAT

Any time during the game, pause, press UP, DOWN, LEFT, RIGHT then hold down the colourful buttons and rotate the D-pad anti-clockwise until you hear a warp sound.

Advantages: After you finish the level, your ship is supplied with all the available weaponry. You have infinite energy straight away. You are allowed access to any level (including 'Brain Right').

Disadvantages: All the animations become black and white including the ending. Your energy shield still goes down.

David Nolan (age 15yrs), Wavertree, Liverpool

#### **JETSTRIKE**

Reviewed AF54 71% ■ Rasputin/Alternative Software 0977 797777

Here are all of the level codes for this unusual side-on shoot-em-up:

Level Two - TDEJQNQL
Level Three - JHALMROB
Level Four - RZWVUVCP
Level Five - VZQRUDOP
Level Six - HTETAPOJ
Level Seven - NFYHOTAR
Level Eight - RPSREBSX
Level Nine - TREFCPMJ
Level 10 - XHYJMVKX
Level 11 - HHSFMBQX
Level 12 - HXEXWPWV

There are only four tips for success in this game

On the first mission of every level take the SU-25 Frogfoot loaded fully with Maverick missiles. Fly over all the terrain destroying every SAM and anti-aircraft site. This makes the following missions easier and safer.

After destroying all the SAMs and anti-aircraft sites, take the Harrier up with one drop tank and 2 x 2,000lbs bombs. Watch for any enemy aircraft taking off to locate SPUDD's aircraft base. Once located, use the Harrier to destroy the runway.

Now the SPUDD aircraft are grounded, before you start any missions take a fighter plane up, and destroy those in the air. This should leave you with total air supremacy enabling you to complete the missions unhindered.

Persevere. If you don't complete a mission try again. It really feels good on the last level when you see the SPUDD base go up in roaring flames.

> Stephen Lawton, Stoke-on-Trent

### **LEMMINGS 2**

Reviewed AF46 94%

Psygnosis 051-709 5755

If you're bored with the excellent Lemmings 2 try the impossible – yes, you can make them walk, roll and shoot underwater!

To do this select practice and the following lemms: twisters, swimmers, superlems,magnobooter, rollers, ropers and two others of your choice. Now go to Egyptian practice and do the following: Make all the lemms swimmers



Rescue 12 different tribes of furry rodents and give them special underwater skills in this highly-acclaimed sequel.

and twist down into the water. Once they've come out make them magnobooters. Once they come to the water in a splash, they're under! Now twist them down into the metal and... lemmings walking under water! You can now: roll underwater, they splash about; shoot underwater, hurt landlubbers; rope underwater, the lemms swim at halfweight.

There are many other underwater activities, so have fun.

Neil Davidson Kelly, Glasgow

#### BUBBA 'N' STIX

Reviewed AF57 85% ■ Core Design 0332 297797

#### & SECOND SAMURAI

Reviewed AF53 91% ■ Psygnosis 051-709 5755

Here are all the level codes for Bubba 'n' Stix:

Level 1 - No code needed

Level 2 - 3YPNXPH56P Level 3 - PTVW27JRLY

Level 4 - GZLZWRJ7D3

Level 5 - LR95GIJK45

And Second Samurai AGA codes:

3245VQQP QYMOSBRS 6XE41KNO E3B4N3KN GK5MAZUR XYG65MFC ZFAUA2WA



Mev Dinc's resourceful Ninja warrior comes face to face with a deadly snake in Second Samurai.

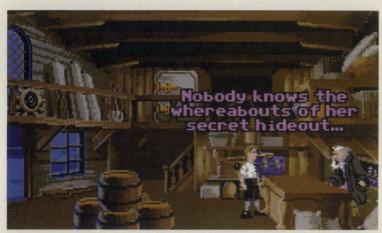
34HQORS3 R4FHLO5C GQYC3YP5

Mujahid Ahmed, Aston, Birmingham



# HELPING HAND

Can't get past the baddies to collect the goodies? Then drop a line to Rob Mead and he'll do his best to sort out your gaming problems.



SECRET OF MONKEY ISLAND – This grumpy shopowner can show you the way to the Sword Master's lair and the location of the flowers you use to doctor the meat for the piranha poodles.

#### **DODGY DOGGIES**

In The Secret of Monkey Island
I can't get past the deadly piranha
poodles next to the Governor's
Mansion. I've tried giving them meat
and all sorts, but to no avail.

G Gresham, Lincoln

You have to poison the meat with the petals from a special flower. To get the flower, go into the shop and ask the shopkeeper about the Sword Master. When he leaves, follow him into the forest – beside one of the paths you find the special flowers. Pick the flowers and use them on the meat. You can now go back to the Governor's Mansion and feed the doctored meat to the dogs.

#### ZOOL CHEATS

I recently bought *Zool* and I can get to level 2.3, but I can't beat the boss. **Chris Armstrong, Norwich** 

Type GOLDFISH on the title screen to activate the cheat mode. While still on the title screen, pressing F1-F6 starts you on any world you want.

#### SEND US YOUR STUFF

If you're having trouble with a particular game or have a solution to a letter printed in the magazine, don't keep it to yourself – write it down and send it to us, and we'll do our best to print it. Send it to:
HELPING HAND
Amiga Format, 30 Monmouth
Street, Bath, Avon BA1 2BW.

With the cheat mode activated, press 1 to give Zool a shield, 2 to skip to the next stage and 3 to skip to the next world. Pressing 4 ends Zool's life. To kill the boss on Level 2.3 you have to shoot the guitar while its eye is open. Stay to the left of the screen, dodge the lightning and destroy any fruit which comes near you.

#### SO UNSETTLING

I'm writing to you about *The Settlers* codes you printed in April issue of



**ZOOL** – The world's coolest Ninja slips into Music World for a quick tinkle on the ivories.

Amiga Format. I tried them all out, but Level 10 – ACRON doesn't work. Could you please tell me what the correct code is?

**Andrew Stevens. Minehead** 

Damn my typing fingers! The correct code is actually ACORN.

#### **OCTOPUS WARS**

I'm completely flummoxed by Future Wars. I've passed the section where Lana is rescued and have entered the sewers where I am greeted with a creature that looks like an octopus with bad acne. A woman and child are trapped.

In my possession I have a key, lance, gas capsule and some documents. Do I have everything or have I left something behind?

Sharon Stead, Mossley, Lancs

Retrace your steps to the ruins where there is a pile of rubble at the bottom right corner. Examine the rubble to find a blowtorch. Go through the centre east exit, then go east to the bottom of the screen. Go west to the



SETTLERS – Create your own kingdom of little people in one of the Amiga's finest god games.

white rubble and examine it. Take the fuses and operate the rubble in the centre to reveal a manhole cover. Operate it and go down, then east until you find a tap on the wall. Use the blowtorch on the tap, then go south and west. Use the blowtorch on the octopus then exit up and use the lance on the camera. The rest is up to you...

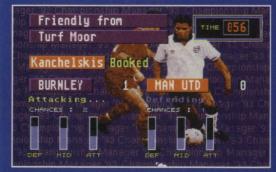
#### JURASSIC PASSWORDS

I read the *Jurassic Park* passwords from *AF58*, but I can't get them to work. Can you help?

**Anas Aqeel, Syria** 

Go to the Start Game and select Enter password, then press Fire to be taken to the password screen. Enter the Password by moving the joystick cursor over each letter of the password and pressing Fire. Finally select the Return icon in the bottom right corner and press Fire again. You should now be taken the level appropriate to the password you have entered.

### **READERS' WRITES - CHAMPIONSHIP MANAGER '93**



Now here's a result. Premier League champions Manchester United are getting a hammering from a superior Burnley offence.

In AF's April issue Andrew McMullan asked for help with Championship Manager '93. Here are some tips which will make you a very successful team manager, even of a Division Three side.

Only two formations need to be played for a home game. Play 4-2-1-3. For an away game play 5-2-1-2. The only change you need to make is one extra attacker when playing home, one extra defender when playing away. Follow these statistics when you pick your team:

GOALKEEPER: As high as you can get in influence.

DEFENCE: Good tackling, stamina and heading. Pace can also be a big help. It's best to play them in their correct positions, so a left back plays better as a left back than as a centre back.

MIDFIELD: Good tackling, heading, pace, passing. SUPPORT: This is the really important one because he supplies your attackers with their chances. High flair and creativity are a must for this guy even if it's the only thing he's got. Passing helps, but is not a must. ATTACKERS: Go for attackers who score goals, even when buying or loaning. When you start a season, play all available friendlies at home to make money. If you need a player for your team and can't afford him, get a player in on loan and keep him as long as you can.

Don't rely on your scouts when buying someone.
Use your judgement. Any player not in your squad should be loaned out. Keep an eye on his performance.
He may not look any good, but he might play well.

With the above method I've taken teams from Division Three to the Premier League in consecutive years, scored 80-90 points each season and won the Premier League four years running including the Premier title, Coca-Cola Cup, FA Cup, European Cup and Charity Shield all in the same season. Once your team is up and running, the money will start rolling in.

Martyn, Swansea

You beat your brother.
You beat your brother's friends.
You beat your cousins.
And their friends.
You beat that one guy, Steve, who said he couldn't be beat.
And you beat them all <u>bad</u>.

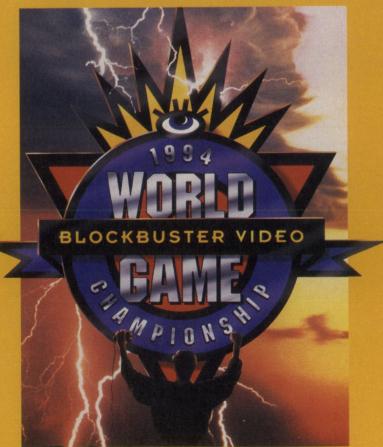
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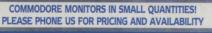






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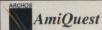
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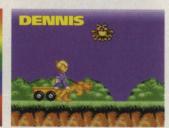
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# SEFIGUREAL AND GALLERY

# AMIGA

#### WELCOME!



Hello again. Glad you made it. As you may have guessed from the picture on this page, our big review this month is *Imagine 3.0*. It has finally arrived, but was it worth the wait? What certainly was worth your while was getting any of *Amiga Format* issues 53-55.

These contained our fabulous offer of an upgrade to *Imagine 3.0* for £95. As it turns out, this is a saving of some £500! The offer is still open, but you need to apply with an original coupon, so check out our back issues on page 136.

our back issues on page 136.

Also this month, Jason Holborn joins our team.
I'm sure you have all heard of Jason, as the shameless swine has written for almost everyone. To get him settled gently, I let him cut his teeth on a handheld scanner round-up – check out the results in our five-page spectacular.

Obviously, the rest of the section is packed full of the usual top reviews and useful information.

Who said the Amiga was a spent force? Nick Veitch

# **REVIEWS**

#### Scanner round-up

The latest technology in hand scanners fight to impress Jason Holborn

#### Imagine 3.0

Is it better than Real 3D 2? Or is it better than LightWave?

#### **Video Creator**

A serious package for the CD<sup>32</sup>? Surely not!

#### Bars & Pipes 2.5

Blue Ribbon's latest update gets the Maff Evans treatment.

#### TRC+

Find out why GVP's TBC is more than just a Time Base Corrector.

#### **Smart Stor**

A new hard drive for those of you with one of those nice credit card slots.

- This image was rendered by that most interesting of Amiga
  - journalists, John Kennedy, shortly
- 104 after receiving the Imagine 3.0
- upgrade. If you want to find out what he did after some practice,
- 115 /check out page 98 now.

121



# It's Scan TA



From left: the AlphaScan 800; the PowerScan Colour; the PowerScan 4; the AlphaColor and the AlphaScan Plus.

If a picture tells a thousand words, a hand scanner can write a lot faster than any of the guys on Amiga Format. Jason Holborn rounds up the latest contenders in our fantastic five-page special.

here are some pretty ingenious solutions to the age-old problem of how to obtain high-quality original artwork when you've got about as much artistic talent as a lightly salted peanut.

Graphics users have their video digitiser, and multimedia producers have PhotoCD, but what about the DTP or word processing fan? The answer, of course, lies in that miracle of hand-held technology, the humble hand scanner.

As any DTP user who has seen the light will tell you, hand scanners are a veritable god-send. These wondrous devices enable you to transfer photographs and other printed material on to your Amiga which can then be saved as standard IFF images ready to be pulled into your favourite DTP or word publishing program.

With most scanners you can also modify the images after you have scanned them by cropping them,

own requirements. Image processing tools that would give fully-pledged programs such as ADPro a run for their money are commonplace with hand-held scanners these days, giving you the ability to globally alter your scans.

With the advancements that have been made in scanning hardware over the past couple of years, the quality of hand scanners is constantly improving.

Don't be fooled into thinking that modern hand-held scanners are just poor relations to the much more expensive flatbed scanners which many professionals use - with resolutions of up to 800dpi and 262,000 colour scanning, hand-held scanners have come of age and are a viable alternative to the flatbeds.

They're not just restricted to DTP work either - applications such as word processing, multimedia, and desktop video can benefit from the ability to get printed or hand-drawn pictures into your Amiga within



# T

# \*POWERSCAN 4

£119.95 Power Computing 0234 273000



Even displayed as a halftone, the results from PowerScan (below) are detailed.

Is there no end to Power Computing's dominance of the hardware market? Not content with already leading the field in memory expansions, disk drives and various other bits and pieces, Power have something to offer scanner fans too in the shape of PowerScan 4.

Based around Power's longstanding PowerScan product, this latest version features a new version of the scanner software that brings it bang up to date with developments in the Amiga's Workbench.

Like most of the scanners on test, PowerScan 4 uses a generic Trust scanner head that offers all the usual features – dpi settings between 100 and 400 and four modes of operation (one text mode and three dithered photo modes).

Power is supplied to the scanner via an external supply that connects to the Amiga's supply. There's also a built-in printer pass-through connector so you don't have to unplug the interface unit every time you want to use your printer.

Using the PowerScan software couldn't be easier. Once loaded, a swift click on the Scan gadget transports you to the Scanner Control menu where you alter the size of the area to be scanned, the resolution and the scanning mode.

If you have the Auto dpi setting turned on, PowerScan automatically detects the scanner's dpi setting so all you have to do is to click on Scan Image and then scan away. The overall quality of scans is very good indeed with no glitches (especially at 400dpi) and plenty of contrast.

Once you've scanned your image, you can edit it using PowerScan's impressive range of tools. For touching up images, PowerScan offers a number of DPaint-like drawing tools, but for more global effects the program also boasts some impressive image processing tools so you can invert, rotate, flip, scale and crop your scan to suit your needs.

**You can also** darken or lighten a scan, smooth it and even convert it to an outline or a grey scale (up to 256 shades on an AGA machine).

PowerScan has always been an impressive scanning system and version 4 of the scanning software certainly isn't going to do the product's reputation any harm. The software is solid, reliable, feature-packed and easy to use. Combine this with the scanner's high quality results and PowerScan is virtually flawless. Highly recommended.



# ALPHASCAN PLUS

£139.95 Golden Image UK Ltd 081-365 1102



Vertical lines can be seen in the scan (right) produced by AlphaScan Plus.

Power Computing have never had it all their own way in the scanner market. In fact, the competition couldn't be stiffer – ask any Amiga DTP professional which is their chosen scanner and it'll be a close thing between PowerScan and Golden Image's AlphaScan Plus.

At first, there doesn't seem to be a lot of difference between AlphaScan Plus and the rest of the competition – indeed, Golden Image use the same Taiwanese scanning head as Power Computing.

What is different, however, is AlphaScan's interface box that, like Power Computing's unit, connects to the Amiga via the parallel port. One annoying aspect of the interface is the lack of a printer pass-through connector which increases the chances of the interface unit (and indeed your Amiga) being damaged when you unplug and then reconnect the scanner.

The AlphaScan Plus scanning software isn't written by Golden

Image. Instead, they bundle MiGraph's excellent Touch Up package. MiGraph are also responsible for the imaginatively named MiGraph OCR program which is also bundled with AlphaScan. Touch Up is a no-nonsense and extremely capable program despite its GEM-based origins (some of the requesters look as they've been ported straight across from an ST!). Touch Up certainly gets the job done but it's not the most logical or indeed the friendliest scanner software available for the Amiga.

However, the features are comprehensive with full control over the scanner hardware plus some quite powerful image editing tools. It's still a firm favourite with professionals, but I can't help thinking that *Touch Up* has passed its sell by date – especially when compared to version 4 of the PowerScan software.

AlphaScan Plus is one of the few hand scanners reviewed here that actually comes with the MiGraph OCR software at no extra cost. Compare the price to Power's hand scanner, however, and it doesn't take a brain the size of a planet to realise that Golden Image aren't doing us much of a favour after all.

Although the quality of both mono and halftone scans is very good, convert them to greyscale and the quality goes right down. In this respect alone, the AlphaScan Plus doesn't quite make the grade.

# ALPHASCAN 800

£119 Golden Image UK Ltd 081-365 1102



You have to pay for extra resolution: the 4 x 6-inch halftone scan (right) took up a massive 1.4Mb of hard disk space.

A t last! A monochrome hand scanner that doesn't use the same scanning head as just about every other one on the market. Instead, Golden Image have plumped for one of the new 800dpi scanning heads that are starting to find their way on to the market. The advantage of this new breed of

scanning heads is obvious – you get twice as much scanning resolution as a standard 400dpi scanner (maths was always my strong point!). As a result, what you should get are scans that are twice as sharp as the average 400dpi scan.

Apart from a slightly sharper looking case, the new scanning head appears pretty much the same as any other scanner – even the controls are identical although the resolution switch does hint at the scanner's increased resolution with each of the four dpi settings offering a choice between standard (100-400 dpi) or high-resolution (500-800 dpi) scanning.

Turn the scanner upside down and you'll notice a tiny switch marked H and L. This all-important switch allows you to activate the higher scanning resolutions. In reality, you need at least a 68020-



# **ALPHACOLOR**

£339 Golden Image UK Ltd 081-365 1102



The AlphaColor scan (below) looks good, but is grainy if used any larger than this.

If grey scale just isn't good enough then you need a colour hand scanner such as the AlphaColor from Golden Image. Colour hand scanners are still a fairly recent development, so they're nowhere near as finely tuned as mono hand scanners, but they do deliver scans of up to 262,000 colours!

AlphaColor consists of a very hitech looking black scanner head, an interface box (this looks more like an external disk drive) which connects to the Amiga's parallel port, and a trailing lead which supplies the unit with power from the Amiga's disk drive port. Thankfully, both connectors have throughports so you can use your printer and a second drive while the scanner is connected.

As with the AlphaScan 800, Golden Image have been forced to write their own scanner driver software to handle the AlphaColor. This is because *Touch Up*, the package they bundle with their standard AlphaScan Plus scanner, does not support colour.

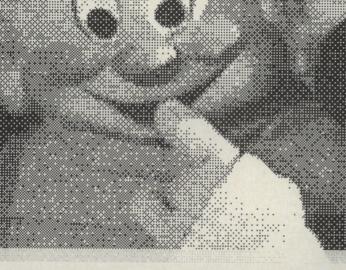
Upon loading the scanner software you're presented with a rather bleak-looking screen containing just six buttons that run along the top of the screen.

Obviously the first thing you'll want to do is to scan something, but when you click on the Scan gadget, a requester pops up on to the screen informing you that you should wait two minutes for the scanner to warm up before attempting to scan anything. After two minutes of thumb twiddling, you can then start to scan your image.

Just like a mono scanner, AlphaColor scans in realtime – which means that as you drag the scanner head across the image it is shown (albeit in a slightly 'dirtier' form) on the screen. While scanning, the interface clicks to help you drag the scanner head smoothly and evenly across the page. Surprisingly, this does actually seem to help.

My initial attempts with AlphaColor were disappointing, but a quick adjustment to the light level on the scanner started to produce some fairly good-quality scans. Even then, however, the quality of the scans left a lot to be desired.

Unfortunately, the price leaves a lot to be desired too – you could quite easily buy a complete video digitising set-up including a cheap monochrome video camera and copy stand, which would give you considerably better results, for roughly the same price.



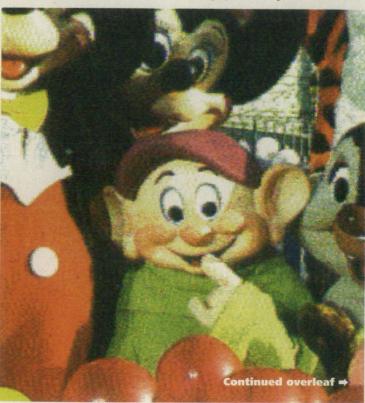
based Amiga (an A1200, for example) in order to scan at the maximum 800dpi resolution. If you're still using a 68000-based Amiga, you'll be happy to learn that you can still scan up to 600dpi.

Because of the increased resolution, Golden Image have had to develop their own software to support them. Programmed by Lin Fu Chang, the new software provides full support for 800dpi but is severely lacking in the image editing department.

In fact, there are no image editing tools, so you'll need a paint program to hand if you want to clean up your scans! The increased resolution is impressive but the quality of scans is not – even on my A3000, the scans were so ill-defined they were almost useless.

As the saying goes, DTP users need quality, not quantity! Just to make matters worse, the scanning software bundled with the unit is so limited that it is useless unless your scans are perfect. Let's hope that when 800dpi scanners become widely available, there will be better software to drive them.







# \*POWERSCAN COLOUR

£239 Power Computing 0234 273000



The PowerScan image (right) suffers from a certain amount of graininess but the contrast and colour balance is good.

Based on the same scanner head as its main rival, the Golden Image AlphaColor, Power have managed to deliver the same 18-bit scanning power for £100 less. The scanner head features four scanning modes – SCG (Super Colour Graphics), CG (Colour Graphics), MG (Many Greys) and D/T (Dithered and Text). SCG mode produces the best quality scans because it works in 18-bit mode allowing a theoretical maximum of 262,144 colours to be recognised. Such an image would eat huge amounts of memory and if you don't have the memory to spare, CG mode may be more suitable because it produces smaller files but only recognises 4096 different colours.

For non-AGA based Amigas at least, this is hardly a major limitation but AGA owners will no doubt want to take advantage of all those colours offered by SCG mode.

Rather than write a completely different version of their PowerScan software, Power have elected to make the same package handle both mono and colour hand scanners. This is certainly no bad thing because PowerScan Professional 4 is without doubt the best scanner



program available for the Amiga. The image processing tools are particularly handy when working with colour images although the program slows down due to the size of the images. As Power and Golden Image use the same scanning head, you'd expect identical results, but

the Power images are sharper and more colourful.

This only serves to prove the importance of scanner ancillaries such as the interface unit and the driver software. And, in the case of this scanner, Power are spot on. A great scanner at a reasonable price.

#### **SCANNERS – HOW THEY WORK**

The heart of a hand-held scanner set-up is the scanner head – the bit that you drag across the page with your hand. Most scanner manufacturers tend not to make their own scanner heads, but simply buy an existing one off the shelf. As a result, you'll find that although scanners from rival companies may use different interfaces and software, the scanner heads are often identical. However, the software can make all the difference to the end quality of your scans, so the head is not everything.

If you've ever wondered how a hand scanner works, then wonder no more. If you look at the underside of any hand scanner, you'll notice a clear perspex window at the front that stretches from one side of the scanner to the other.

Hidden behind this perspex window you should be able to see a line of little green LEDs and further back, a second line of what appear to be tiny black electronic cubes. These are in fact light-sensitive sensors that pick up the light from the LEDs that is reflected back at the scanner when it's dragged across the image.

As the scanner is dragged across your desk, the software builds up the image you see on your Amiga's screen by interpreting the varying levels of light reflected by the page you are scanning. As my old physics teacher used to say, the degree of light reflected is directly proportional to the colour or shade of the area being scanned – black reflects no light (so you get black on screen) and white reflects the light completely (resulting in white).

Colour hand scanners work in a slightly different way to mono scanners. Instead of a line of high-intensity green LEDs, colour hand scanners have a single fluorescent tube mounted into the scanner head that shines a very high intensity white natural light on to the subject that is being scanned.

The sensors inside the scanning head then sample the varying degrees of red, green and blue in the reflected white light. It's a bit like a video digitiser set up really, but the lights, digitiser and copy stand are all built into a hand held unit.

#### **OCR SOFTWARE**

Several of the hand scanners on test are available with *MiGraph OCR*, an optical character recognition program designed to convert scanned text into ASCII files that can then be edited in any standard Amiga word processor. This comes in particularly handy if you need to transfer printed text to your word processor but you can't face typing it all in.

Two versions of the MiGraph OCR program are available – a slightly cut down Junior version and the full package which retails for around £40 if bought separately. If you buy the program with a hand scanner you should be able to pick it up for as little as £20.

Using an OCR program is simple. You feed it scanned text in TIFF, IFF or IMG format and the program identifies each character by comparing the pixel patterns against a database of stored characters. When each character is identified, an ASCII text file is built up and saved to disk. The great thing about an OCR program is that you can teach it to identify new fonts by extending its database of character patterns.

#### **FEATURES TABLE**

PRODUCT	SUPPLIER	PRICE	MAX DPI	GREY SCALE	GREY LEVELS	COLOUR	PASSTHRU	DRAW TOOLS	IMAGE PRO	OCR
PowerScanner 4	Power Computing	£119	400	Yes	256	No	Yes	Yes	Yes	Optional
AlphaScan Plus	Golden Image	£139.95	400	Yes	256	No	No	Yes	Yes	Yes
AlphaScan 800	Golden Image	£119.95	800	No	256	No	No	No	No	No
AlphaColor	Golden Image	£339.95	200	Yes	64	Yes	Yes	No	No	Optional
PowerScan Colour	<b>Power Computing</b>	£239	200	Yes	64	Yes	Yes	Yes	Yes	Optional

#### **RATINGS**

	POWERSCAN 4	ALPHASCAN PLUS	ALPHASCAN 800	ALPHACOLOUR	POWERSCAN COLOUR
SPEED	5	4	3	2	4
MANUAL	4	5	3	3	4
ACCESSIBILITY	4	3	3	2	4
FEATURES	5	4	2	2	5
VALUE	4	4	3	2	4
OVERALL	90%	82%	75%	72%	85%

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Team: Training, Tactics (15 different styles), Aggression, Formation allows

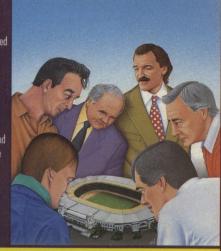
specific player field settings (Left winger, Sweeper etc.)

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- 20 different match umpires with accurate names and strictness.
- · Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- · Weather, pitch and light often make an impact on ground condition.

- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.
- 3 Batting/Bowling classifications.
- 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired .
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Finances, Poor ground fines, Manager rating.
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• Manhattan Chart.



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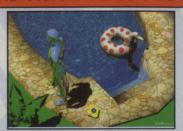
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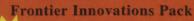
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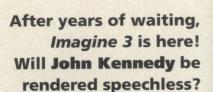
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Sameday response





here's one rendering package which has really caught the imagination of Amiga owners, and that's *Imagine*. Rarely has an update been so eagerly

anticipated, and not because of flaws in the original software, but because of the new features we've been promised.

Now, after years of anticipation, the new *Imagine* has finally arrived. The sneak preview of version 2.9 gave us some clues as to what was in store, but version 3.0 brings some pretty major enhancements.

#### **GETTING STARTED**

The first thing you notice is the 350-page ring-bound manual – yes, a real manual with examples and an index that makes sense. Things have certainly changed.

The multiple editor approach is still used: objects are created in one editor, given textures and brushmaps in another, then animated and rendered in yet another. It sounds complicated, but it's not – it's sensible, and it works well.

The Stage Editor is where the different objects which make up scenes are placed, and to speed up the process there have been several enhancements.

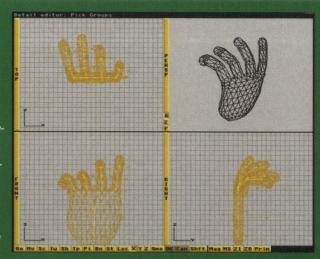
First of all the addition of 'layers' means objects can be stored in the same scene, but not be seen or rendered until their particular layer is activated. When there is a lot of redrawing going on, this multiple dimension system works well.

The biggest change, though, is to the traditional quad-view screen layout. As ever, there are front, top and side views of the object, but now the isometric (3D) view has been massively updated. It's possible to control all aspects of this view, as well as actually move objects around in it.

For example, there are now real-time camera views. All scenes have a 'camera' object present and you can picture yourself standing where the camera is, looking in the same direction. The image that's rendered is the view from this point. My favourite new feature is the way this view is updated in real time as you move the camera around in the other views. It really gives you a feel for your virtual world.







The new Bones feature means organic shapes can be animated in smooth, realistic ways. Objects are simply built around a skeleton.

Other enhancements include the addition of guide lines from the camera and from light sources, to help you make sure the camera is pointing the right way.

#### **NEW TEXTURES**

One feature that still makes Imagine special in a market flooded with similar programs is its ability to use procedural textures. The texture of an object defines how it looks, and a procedural texture is a mathematical algorithm used to control this appearance.

Imagine comes with more than 100 different textures for you to play with, and each one offers tremendous opportunities

" My favourite new Some of the more

for image making. include HoneyComb, DinoSkin, Leather and Blast - all the names are more or less self-explanatory and there's even an

effect called BeamMeUp, designed to imitate a Star Trek transporter effect.

There are so many textures, and so many options to each, that each one can trigger your imagination all over again as you experiment.

A big surprise for me was discovering that several textures specifically designed for light sources have been included. It's now possible to add a Venetian Blind effect to an image, just by applying the relevant texture.

Other new effects enable you to create light beams, which make laser effects and lighthouses easy to create and animate.

Previous versions placed a limit on the number of textures and brushmaps which could be applied to an Imagine object. Now all limits have gone, and the list of textures can be as long as your arm, if you wish.

The downside is that the new textures are heavily dependent on really tricky maths, and so will only work if you have an FPU (Floating Point Unit) in your Amiga. If your A1200 memory card doesn't have one fitted, now is the time to get one.

Continued overleaf ⇒

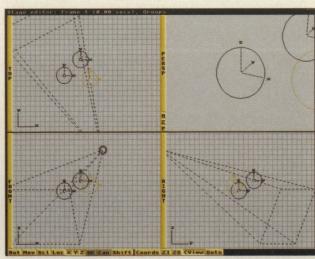
feature is the way interesting textures the 3D camera view Iris, TieDye, Concrete, is updated in real time as you move the camera around \*\*

Large scenes that

# objects (hands, animals... even entire people) appear much smoother and less mechanical simply because the objects are designed around bones. SAVE £500 WITH AMIGA FORMAT! This new Imagine will cost you £599 to buy, but you can get it for just £75 if you have a copy of Amiga Format issue 53! As well as giving away Imagine 2 for practically nothing, we also had a special upgrade offer that you can still take advantage of - just so long as you have the original, official order form. There are also order forms in copies of *AF54* and *AF55* with which you can buy *Imagine 3* for only £95, so either of these issues is now worth £500 – what an amazing magazine!

incorporate digitsed images, like this one, do work very well, but you have to be prepared to wait a long time for them to render. This picture took two hours on an Amiga with a 68030 chip and FPU.





The camera object can be made to show you what it can see, with dotted lines indicating its field of view. Notice the 'new mode' display in the upper right, which changes as objects are moved around in real time.

The 'Solid' view is

still a feature of the

program, but notice

the tiny buttons now

added on the bottom left: they enable the

zoomed and rotated

for a better view.

window to be

#### **RENDER CHANGES**

Some of the most impressive changes are hidden away in sub-menus and effects requesters. At last, *Imagine* has a powerful lens flare feature which gives convincing halos of light similar to those which appear when you use a real camera to take pictures into the sun.

Flare is applied after the image has been rendered, and likewise a new Haze filter can be used to cause a particular colour to blur or glow.

There is also a Depth Of Field operator, although as documentation is limited to an obscure text file on the program disk, it will take time to master this particular effect. Particle effects have been added to make modelling snow or water droplets possible, and an entirely new editor is present for creating smooth Spline curves.

Support for the AGA chip set is now standard. Images can also be produced for the OpalVision card and Impulse's own FireCracker card. However, the lack of an ARexx port means that owners of other video cards will still need to render images out as 24-bit IFFs and reload them. *Imagine* is still lacking in flexibility compared with programs like *Real 3D v2*.

#### **GENERAL NEW TOUCHES**

There are plenty of nice touches that dedicated Imagineers will be delighted to see. For example, each time you select a backdrop image you can now use a file requester to find it. It's a little thing, but it used to drive me mad in version 2.0.

On the other hand, most of the program remains the same. You still need a backdrop image which is the same size as the image you are rendering, and perhaps worst of all, there is still no attempt to use a standard Amiga 'style-guide compliant' interface. Quick Render still crashes on my Amiga, and finding fonts which work properly is still tricky.

Some of the features that have been promised for version 3 in previous leaks and whispers from Impulse have failed to appear, but they might yet come along – so if you are in a hurry to get them you might be interested in the new Constant Update policy. By registering (and paying a fee, of course) you can be sure of at least four upgrades during the year.



Objects can have as many textures and brushmaps applied to them as you feel are necessary. Over 100 textures are supplied to get you started.

With all these new textures, you'll be pleased to hear that rendering times are also a fair percentage shorter than with earlier versions.

#### A FORCE TO RECKON WITH

It's going to take a very long time indeed to explore all the features of *Imagine 3.0*. What's more, you are going to need a very fast Amiga if you intend to live long enough to see all the new features.

It's not that *Imagine 3* is slow – it's actually a bit faster than earlier versions – but there are so many features you will always find that there is 'just one more new thing' that needs to be added to your scene. The end result is an image that always takes too long to render.

To be honest, I feel that the 25Mhz 68030 in my Amiga isn't good enough, and I've started saving for something faster.

*Imagine 3* isn't a quantum leap from previous versions. It has an entire truckload of new features, and the new Bones feature in particular is going to excite a good many 3D animators.

Current *Imagine* users would be well advised to upgrade immediately, because they will find the enhancements extremely welcome. If you are considering getting into image rendering for the first time, you will have to consider the other options: *Real 3D v2* is an exceptional program, and *LightWave* is one of the best rendering systems ever – if you can afford it.

Imagine has developed a cult following, and this release shows that Impulse are still a force to be reckoned with when it comes to computer graphics.

### **IMAGINE 3**

....

#### DISTRIBUTOR

Impulse 0101 612 566 1822

# PRICE

## SYSTEM REQUIREMENTS

Hard drive, 3Mb RAM (6Mb RAM, accelerator, FPU recommended).

#### SPEED

Rendering speeds are acceptable, but high resolution images with lots of textures, or animations, take ages.

#### MANUAL

A vast improvement: comprehensive, readable, with plenty of examples.

#### **ACCESSIBILITY**

As more features are added, *Imagine* is getting more difficult for beginners.
More examples on disk would help.

#### **FEATURES**

Plenty of new facilities – over a hundred textures, and an exciting new way of animating organic shapes.

#### VALUE

*Imagine 2* users should upgrade as soon as possible.

"Adds many more features to an already excellent program. The new textures and effects could take years to explore properly"

90%

### **WHAT IS 3D RENDERING?**

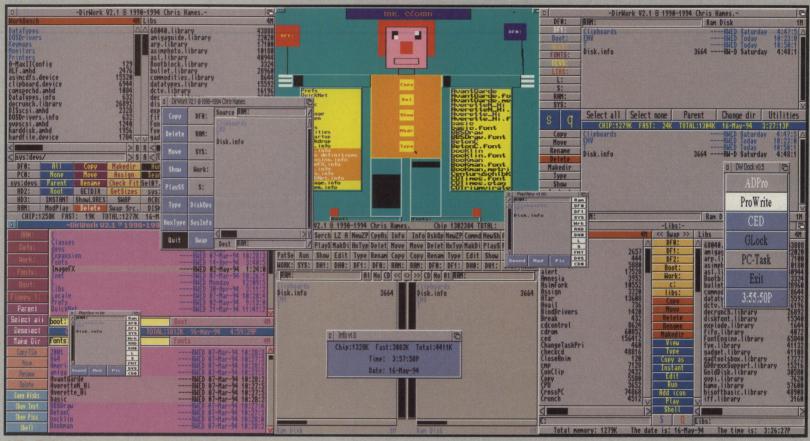
In a 3D rendering program such as *Imagine* all the really hard work is carried out for you by the software – unlike a paint package. If you want to draw a house with *Imagine*, you create a 3D model by joining together rectangles, triangles, spheres and other primitive shapes: a bit like Lego.

You then give each shape a surface texture, add some lights and perhaps a backdrop picture. Then you ask the software to render the image. Depending on the complexity of the model, and the speed of the Amiga, this process can take from minutes to hours, but the end result is a detailed picture.

With care and a high enough resolution, the image can look almost like a photograph. The terrific thing about rendering is that once you have built the model you can view it from any angle – so making an animation of a view moving through a house is actually quite easy. All that is required is a sketched path for the camera to follow. The resulting frames can be viewed like any standard Amiga animation.

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De 80 80 VI	DEO C	REATO	THE REAL PROPERTY.		
<b>1</b> 211	orghi ful		00:00:00		
fidd Effect	Hove	Listen	Play Video		
Copy Belete Synchronise Main Menu					
This inserts a new	effect after the	selected one	THE PERSON NAMED IN		

2 Choose Add Effect with the button and a new entry will appear in the event list.



Click on the image icon. You can now select a picture from memory, or load a new one.

# VIDEO CREATOR

CD<sup>32</sup> isn't just a games machine, or at least that's what Almathera are out to prove with their stylish new software.

Nick Veitch makes easy work of some colourful effects.

few years ago, at the Multimedia show, Commodore were showing off the CDTV with one of their own software titles. Called CD Remix, all it did was enable the lucky user to take an audio CD and resequence bits of any individual track.

Surprisingly though, it was incredibly popular. So popular, in fact, that *CD Remix* was one of the top-selling CDTV packages of all. Obviously, people who buy CD-ROM machines like playing around with audio CDs.

At least, that's what Almathera must be hoping anyway, with the launch of *Video Creator*, the first 'serious' program for the CD<sup>32</sup>. Again, the idea behind it is very simple. Essentially, it enables the user to play audio tracks at the same time as they are displaying any Amiga graphics, animations or text.

This means that you can take one of your favourite tracks (say Thin Lizzy's The

Boys Are Back In Town) and near enough create your own video for it. So, apart from controlling the audio playback (which is actually incredibly easy on the CD<sup>32</sup>) the software has to be able to sequence the display, showing stills, text or whatever, at the right moment. This is an operation quite akin to a multimedia presentation, so it's no real surprise that the design of the system looks rather similar to the likes of Scala and Mediapoint.

The main screen where the work is done is just a sequence list. A bar across the top shows where the sequences are placed on a time line. The events themselves are displayed in a list below this.

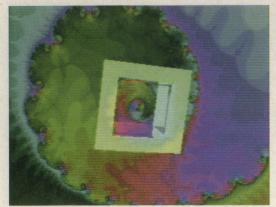
**Each event consists** of a screen, a number, a description, an associated effect and a time entry. The screens can be any Amiga IFF or GIF image you like, except HAM or EHB. Hundreds of images are provided on the disk, including some very

useful backdrops and bizarre clipart. Most of the pictures are oriented towards ravestyle music, which is probably just as well, because I imagine that not many people are going to want to make an Amiga generated video for Val Doonican's Greatest Hits, or 'laughing' Leonard Cohen.

Obviously, if you want to use your own images, you will have to have some way of loading them in. This is one of the drawbacks of the CD<sup>32</sup> – you will need to expand your system before you can use your own material. However, there is quite enough on the disc for you to be getting on with and update discs are planned for the future.

As well as standard pictures, your image could be a 3D vector, some text or an animation. Examples of these are also stored on the disc, and Almathera will provide details on the file formats used if you ask them nicely.

To play back your video, all the images, animations, and so on, that you use will have to be pre-loaded into memory. This causes another problem with the CD<sup>32</sup> – there isn't enough memory. You can only load in about 20 images before the memory gauge takes on a red tinge. The effects themselves are pretty good,



In this shot, a vector object is displayed on top of a colour cycling background effect.



Freak out weirdo stuff. This is just a sample of some of the jolly psychedelic effects available.

#### **MPEG**

Almathera claim that *Video Creator* supports the White Book MPEG standard. In this case any Amiga generated graphics would appear over the top of the MPEG display. The audio track would need to come from the MPEG player as well, but this could still be useful for adding effects to rock videos and the like.

Unfortunately, it was impossible to test this feature, due to the lack of White Book standard MPEG CDs (the CD-i ones will not work), but given Almathera's track record, there is unlikely to be any problem with it.



Now you have an image, it's time to add an effect. There are plenty to choose from.



5 All you need to do is sequence the effect to the music. It's as easy as pressing a button.



String together several events and you could be on the Chart Show. Here's one we made earlier.

and there are enough of them so that things don't get too repetitive. Fades, flashes, shuffles, sneaky palette effects – they're all there. Some of them may take a bit of time to master, but fortunately there are plenty of example sequences supplied on the disk, so it's quite easy to pick up how they all work.

The effects can easily be synchronised to the music too. You can play the track, then press a key to place the effect at just the right place. This works surprisingly well, assuming you have any reflexes to speak of.

**When all is** done, you can save out your video. Obviously, with a standard CD<sup>32</sup> you have nowhere useful to save it to, but *Video Creator* does support Parnet, Floppy drives, or in fact any logical Amiga DOS device, so if you have any sort of CD<sup>32</sup> expansion, it will be utilised.

In the final analysis, this is Scala/Mediapoint for CDs. The effects are good, the examples are fine, it's just a shame about the CD<sup>32</sup>. Well done Almathera, I expect the next version will have even more effects, the ability to group events, and lots more besides.

• You can make even more of *Video Creator* on your A1200 with a CD-ROM connector. See CD-ROM news story on page 16.



your effects

are placed.

**Each event has** 

an associated

screen, which

could be an

IFF, a vector

some text.

Every event

is given a

number to identify it and

a comment to

object or even

# The time line at the top lets you know exactly where



Synchronise allows you to precisely time your effect with the music. Clicking here will flip to a special screen to place the current event. have associated icons to aid quick identification in a crowded event list.

All the effects

These timings let you know when the event actually happens. They automatically update when events are moved around.

...

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At any time you can listen to the music track. A line will pass along the time-line at the top so you can get a fair idea about how your video will sync up.

#### **VIDEO CREATOR**

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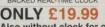
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# BARS & PRO 2.5

No sooner does Music-X 2 hit the streets than the top-end of the Amiga MIDI market gets another upgrade pack. Maff Evans tinkers with the new contender.

eing rather generous, AF has already given you two MIDI sequencing packages on the Coverdisk. But some technohungry MIDI musicians will want even more power and flexibility than Music-X and SuperJAM! - hence the existence of top-end professional-level sequencers such as KCS 3.5 and Bars & Pipes Pro.

On top of this there's also that technology buzz word - multimedia. These days it's not enough to just be a musician you have to be able to drive video and animation as part of your electronic performance. This is where Bars & Pipes Pro 2.0 really hit the mark. Not only did it offer a wide range of extremely powerful writing and editing tools, it also enabled you to include multimedia information (using the Media Madness accessory).

But there's always some people who say: "Ah, but wouldn't it be good if it did..." and "I need a tool that can..." Enter Bars & Pipes Professional version 2.5.

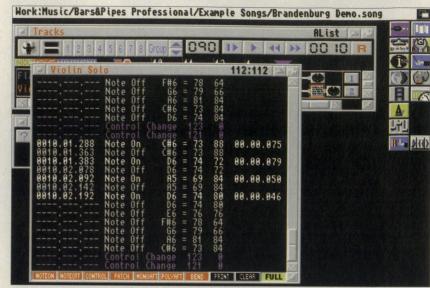
The basic form of the program hasn't changed. It's still based around a (very colourful) series of windows, each holding a particular area of recording or editing. However, there are a few changes to the system, mainly in the way in which the edit windows work. The code has been tweaked and optimised so that MIDI edits are quicker and more fluid, removing many of the "What's it doing now?" cries when yet another Please Wait message appears.

Other functions have been made easier to control, such as SMPTE location points, alphabetical tool panels (so you're not scrambling through a mixed-up list to find what you want), a larger patch-edit window and window hotkeys for scrolling around. But it's more the new items which make the upgrade, and these are mainly in the toolbox department.

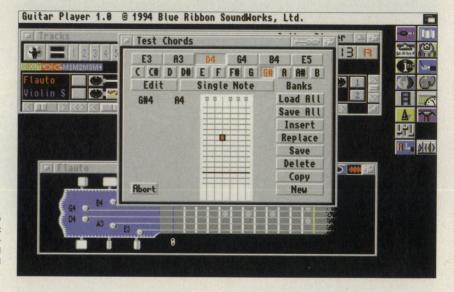
AList is a very welcome addition, giving you a window showing all the MIDI



**Guitarists will be** happy to see that MIDI data can be controlled and affected using a guitar-based mapping system.



View your MIDI data as it is played to keep tabs on all the events using the new AList tool. And you can do this both in the input and the output pipelines.



events passing through the tool. You can either place it on the input pipeline to check your keyboard input or in the output pipeline to see what the sequence track is up to - a good way to check if your MIDI messages are getting to the right place.

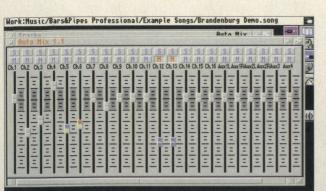
Auto\_Mix is an automated mixer system designed to run alongside the Mix Maestro panel. Rather than directly affecting the levels of MIDI instruments, Auto\_Mix is a controller for automating MIDI-controlled hardware mixers (such as the Mackie 1604 or Fostex DCM100).

You can record movements, mutes and solo selections directly into a track using this tool and use that track to directly control an external mixer via MIDI. For the most part this is a top-end tool only, since there aren't many users who can afford an automated mixer. It doesn't quite offer the control of something like Steinberg's mixer controller or the Automix function in KCS 3.5 (although it's close), but it's a good feature to have access to.

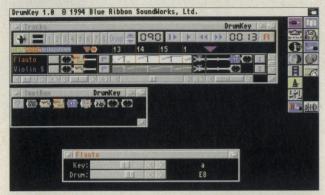
Drum Key is a neat tool for playing in drums or checking sounds on a synth module, which basically turns your Amiga's keyboard into a keyboard or set of drum pads. You can configure each key to a MIDI note, so that you can set up triggers that are most comfortable for you.

Guitar is a weird tool, mainly aimed at those who prefer instruments of the stringed variety to the old ivories. It's basically a controller for using B & P Pro's tabulature mode (which displays tracks in guitar format). Using this you can keep track of inputs in fret formation, design chord patterns and even provide strum effects to make your synth guitar lines more realistic. Previously, the only way to get this kind of effect either involved careful programming or the purchase of something like the MIDIBusker SMF disk.

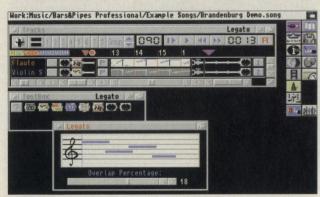
Key Finder is a time-saving panel which lists chords and scales that fit with a chosen key. It won't create tunes, but it may help out the less technical musician.



The Auto\_Mix feature is useful for anyone using MIDI-controlled automated mixers



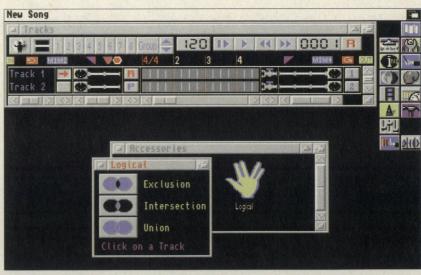
Use the Drum Key tool to configure your Amiga's keyboard as a MIDI note or a drum-sound trigger



You can fade notes together and create an automatic overlap with the Legato tool to make your melodies sound more fluid.

The final new tool is Legato, which automatically creates sustained lines and overlaps to make your melodies sound fluid. It's a strange tool, but maybe someone will find a use for it. After all, just slapping this effect on a melody could be a bit over the top. It's best used for pad lines (such as strings) rather than riffs, simply because of the continuous, moving feel that it gives a sequence.

Two other major additions are a Loop mode and the Logic accessory. Loop enables you to loop areas of a song (in addition to the A-B-A pattern format), so you can set repeats rather than having to cut and paste large sections. I'd have preferred to have a pattern-based edit system (similar to Music-X's Play Sequence function or Cubase's Arrange Window), so that blocks can be bolted together as needed. This way, you still need lengthy tracks of MIDI data for the arrangement. A memory-hungry and time-consuming process.



This accessory enables you to remove duplicated notes and merge sequences in a logical fashion.

fluid and functions

Logic is a system for merging sequencer tracks. Three modes are available: Exclusion removes any data from the second track which is a duplicate of that found in the first track; Intersection keeps

data that is the same in both tracks; and 66 The code has been Union merges two removing optimised - MIDI edits duplicated data to are quicker and more avoid flamming.

So there's a lot there to bolt on to easier to control " your system, but

there are a couple of things that Bars & Pipes Pro could have done with. For a start there's the aforementioned lack of a pattern-based arrangement system. This a common feature on many sequencers (particularly the industry standard Cubase for the ST, Mac and PC and the Amiga's own Music-X), so why not here?

The other omission is any kind of extension to the way Amiga samples are implemented. This is quite a fiddly area on Bars & Pipes and could well be made simpler. Perhaps Blue Ribbon don't expect

many purchasers of a £300 sequencer to be triggering samples, but there are quite a few who do use this particular technique (myself included).

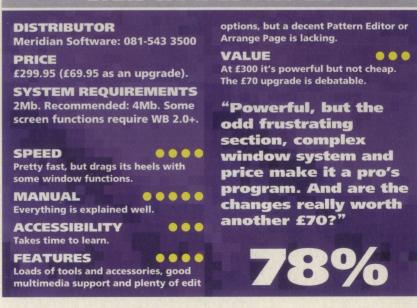
When it comes down to it, the big

question is: 'Does the balance between new tools, a complex editing system and a few omissions weigh up to £300-worth of software?' In honesty I'd have to say... well, maybe not.

Music-X 2 isn't quite as powerful, but it's faster and much easier to use, has a better Arrange system and has much better Amiga sample support for almost £100 less. However, for multimedia and sheer editing power Bars & Pipes Pro 2.5 is probably the package which will sit well in more high-grade studios.

Personally, I wouldn't spend another £70 on upgrading from 2.0 to 2.5, but whether this is worthwhile really depends on how much you want the extras mentioned on these review pages. Hmm. £70 is still a lot, though.

# BARS & PIPES PRO 2.5



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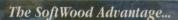
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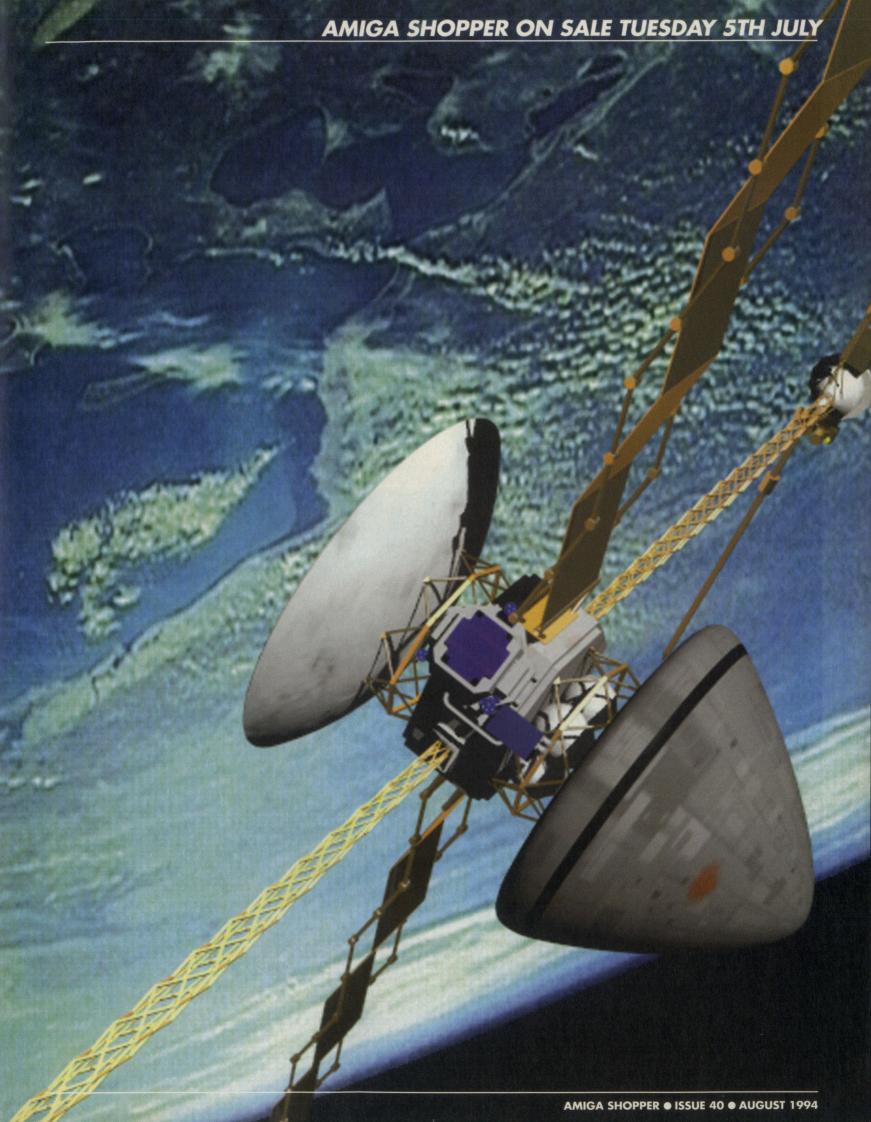
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debit cards - is SWITCH/DEATA/CONNECT AND Cash/Cheg. 45 SURCHARGE ON ALL AMEX CARD SALES f a picture paints a thousand words, then you could well argue that a properly produced video paints a thousand pictures. To do GVP's TBCPlus justice we'd need to write at least a video's worth of words – it's really that good – and, unfortunately, we simply don't have the space.

Even attempting to list the features and benefits of this fabulous new piece of equipment would take up more pages than we have available for this whole review.

So I'm afraid what we'll have to do is concentrate on the main elements – explaining what timebase errors are and why you might need a Time Base Corrector (TBC) to help you solve them.

# WHY TBC?

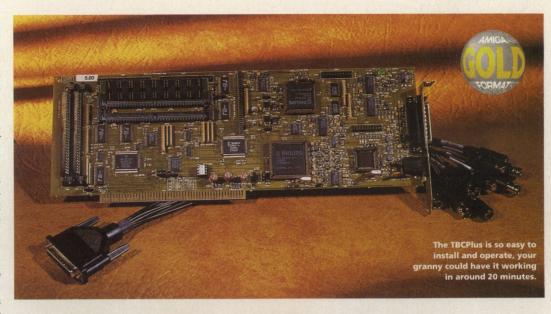
In order to ensure perfect jitter-free video signals, Video Tape Recorder (VTR) mechanisms would have to run at a perfectly constant speed. Because of the mechanical nature of tape transport mechanisms, which involves spinning video heads and the intimate contact of video tape on the head, fluctuations occur.

These fluctuations lead to timing errors which, when the original tape is copied during the editing process, are replicated and amplified by the recording deck's own mechanical timebase error properties. This unfortunate situation can lead to all sorts of maladies, varying from visible jitter to jagged edges.

In a worst-case scenario, the whole thing can even degenerate into a horrible picture-rolling mess.

A Time Base Corrector 'fixes' these timing errors, ensuring rock-steady jitter-free pictures. It works by digitising the incoming video signal a frame at a time, stripping the signal of its original synchronisation pulses and replacing them with those generated by the TBCs internal sync generator. It is this process that gives a computer-controlled TBC so much control over the output signal, stability and final look of the picture.

Older TBCs could only digitise and clean up a few lines of a frame at a time.



# BCPlus

Want to get accurate, professional results from your videos? A new gadget from GVP could help, as Steve McGill explains.

The TBCPlus is what's known as an 'infinite window' Time Base Corrector, which means that not only can it grab a whole frame at a time – consisting of 625 lines (for a European PAL TV picture) or 525 lines (for the American NTSC system) – but also that it can adjust the timing errors in the frame and do the whole thing in real time, running at 25 or 30 frames every second.

# WHO MIGHT NEED IT?

TV studio personnel, media students, videographers and video artists (aspiring, potential and actual) should all take especial note of the TBCPlus. Equipment

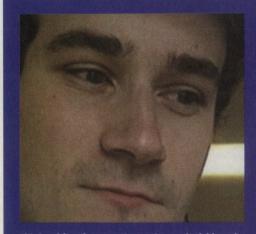
like this is essential gear for any commercial, corporate or professional video set-up.

What's more, TBCPlus coupled with the Amiga is more than just an infinite window time base corrector: it's also a transcoder, multi-standard decoder, 24-bit two-field frame-grabber, process amplifier, broadcast-quality encoder, real-time special effects generator, keyer and synchronising switcher.

In fact it's so flexible that it can handle just about anything, from tasks as simple and mundane as 'tidying up' home video copies to tasks as complex and demanding

Continued overleaf ⇒

# HERE'S JUST SOME WAYS TO CHANGE AN IMAGE



Third and fourth generation copies can look blurred, degraded and tired. There is, however, a way to tidy them up and improve them...



You can actually use a Sharpness filter applied across all the frames to sharpen them up with the help of the TBCPlus. You know it makes sense!



Posterisation of images can give a video sequence a distinctive look and feel. Stamp your identity on your work with the TBCPlus.



# WHAT FI SE CAN IT DO?

SEPIUS CONTROL PARE VI A 2   SEPIUS CONTROL   STATE	Proc Bup	O dutput Selection  Init PI IBC 1  Input Standalone Hode  Sync PI Hone  Lock PI IV Meying  Default Inverse  HISC-H  HISC 4.43/50  PRIB(58Hz)  PRIH (58Hz)  V Output Subcarrier  SCH1 SCH2  27

The front end is pretty standard GVP fare: slick, functional and easy to use. Information on the signal is always readily at hand.

TRANSCODING: A composite video signal is decoded into Luminance (Y) and Chrominance (C) and digitised using the international digital studio standard CCIR-601, more commonly known as D1. D1 is a broadcast-quality signal (a digital component video signal that utilises 4:2:2 sampling, so four samples of the Luminance channel are taken for every two of the Chrominance channel's (U) and (V) components). D1 is known as the king of all formats due to its flexibility and easy integration in a broadcasting environment.

PROCESSING AMPLIFIER (PROC-AMP): Normally an expensive piece of equipment in its own right, the Proc-Amp adjusts the elements of the output signal (Hue, Brightness, Contrast and Saturation). Errors in the picture, such as an incorrect white balance setting, can be adjusted using the panel and sliders. FRAME GRABBING: A full 24-bit frame can be grabbed from any video source at any time and loaded into a paint package or image processor, then manipulated as the user sees fit. This option alone makes the TBCPlus worth the asking price.

as providing broadcast-quality pictures to a television studio with 'keying' and automated, time-coded editing.

And it doesn't stop there. The rear panel of the card boasts inputs and outputs to enable house synching and VTR servo locking. These features ensure absolute synchronisation with external video equipment, which in turn enables simple, seamless, jitter-free A/B switching, which is a must for A/B roll editing and multi-camera studio shoots. Optional extra goodies to look forward to include an EBU/SMPTE time code generator and a digital comb filter.

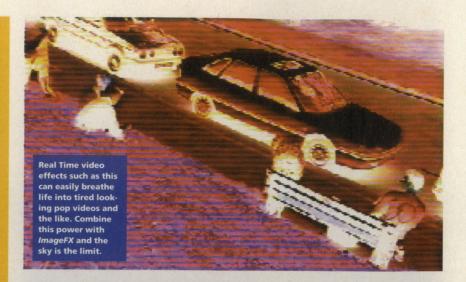
# **MINOR NIGGLES**

Unfortunately, there are a couple of criticisms that have to be addressed regarding the construction and physical make-up of the board.

Plug-in Time Base Correctors inevitably suffer from their proximity to other cards sharing the same power supply. During testing, some cross interference was noted on the TBCPlus'



Check out the colour in this grab. Is it true decision is up to you.



# TWO USEFUL OPTIONAL ADD-ONS

**DIGITAL COMB FILTER: To improve the** quality of a composite video signal, this filter splits the Composite video source into separate Chroma and Luma signals thus allowing processing of the signal as if it were a true Y/C input. This results in a better-quality output signal.

SMPTE/EBU TIME CODING: VITC (Vertical Interval Time Code) and LTC (Longtitudinal Time Code) can be read and written. Combine this with ARexx scripts and a controller like Edit Mate. and automated frame-accurate editing and lip synching could be yours.

output. This could have been due to noise from the RAM card plugged in below the TBCPlus. At the time of writing, we're still trying to isolate the fault.

The other criticism concerns the method of connecting the various inputs and outputs to the card: it's achieved via a multi-interface cable. With the numerous swappings of cable and equipment connections that takes place in a desktop video environment, it's doubtful that the cable will be sturdy enough.

It's understandable that this type of cable has been supplied considering the limited space available at the rear of the Amiga, but something more durable will have to be implemented.

Despite the gripes, there's no doubting that the TBCPlus puts the power of an

extremely flexible broadcast television studio into the hands of the creative Amiga owner. It is a core and essential building block of a fully automated digital video suite. When you compare this with the equivalent video equipment, it's worth more than the combined price of a TBCPlus and Amiga 2000, 3000 or 4000.

With the emerging cable TV revolution and the inevitable vacuum in programming quality, anyone with a TBCPlus-equipped Amiga, a Hi-band video camera and some good ideas could easily find themselves producing or starring in TV programmes of the future.

Give yourself a headstart in the cutthroat arena of tomorrow's tele-video market - tool up with a TBCPlus-enhanced Amiga today.

# **TBCPLUS**

....

# **DISTRIBUTOR**

Silica Systems 081-309 1111

**SYSTEM REQUIREMENTS** Amiga 2000, 3000 or 4000.

# SPEED

It corrects video frames in real time.

Well laid-out. Skimpy in parts due to the enormity of the subject matter.

# **ACCESSIBILITY**

••••• Easy to install and use - you should have it running in 20 minutes.

# **FEATURES**

Absolutely packed. It is the core component of 'something wonderful'.

# VALUE

Considering what it does, it's excellent value, even when you add the cost of buying an Amiga.

....

" Excepting the Video Toaster, this is the most exciting video peripheral available. Its appeal stretches further than the immediate Amiga market. "

93%

# LP1200

LASERJET III™ COMPATIBLE • FLASH ROM UPGRADEABLE!

Ricoh, have used their expertise to produce a 'first' in laser printers, the LP1200 with FLASH ROM. HP LaserJet III<sup>TM</sup> compatible, the LP1200 employs industry proven laser technology which, unlike LED printers, uses a laser light source to produce the most accurate and intense printed images at a range of print resolutions up to 400dpi. A fast efficient processor and engine, plus a straight paper path design allows printing at a full 6 pages per minute. The 2Mb RAM version prints a full A4 page of text or graphics at 300dpi. Using standard resident fonts and the alternate controller firmware supplied, it can also print an A4 page of text or A5 page of graphics at 400dpi. Using the Windows driver supplied, it can print an A4 page of text at 400dpi from Windows 3.1, or using the Amiga driver, an A4 page of text at 400dpi.





AMIGA DRIVER

SHOWN WITH UNIVERSAL FEEDER TOP TRAY (OPTIONAL EXTRA)

The 4Mb RAM version can print a full A4 page of graphics at 400 dpi and makes full use of the LP1200's 400 dpi printing capabilities, such as using Microsoft Windows fonts. Unique additional standard features include FLASH ROM future proof technology and LAYOUT - a powerful document description language. The LP1200's unique internal FLASH ROM, which holds the printer controller firmware, can easily be updated as new developments in technology occur. This protects the investment you make in buying a Ricoh LP1200. Other manufacturers would require you to buy a new printer! Internal FLASH ROM and industry standard FLASH ROM PCMCIA cards can also be used to permanently store fonts, macros, graphics and extra emulations. Again, unlike the competition, the LP1200 includes LAYOUT, a powerful and intuitive document description language as standard. This offers unique opportunities to develop custom made printing systems. Forms and document templates can be designed complete with logos and stored electronically in the LP1200's FLASH ROM, alleviating the need for pre-printed forms! The LP1200 comes with a 100 sheet A4 Resolution imporement/enancem.

The LP1200 comes with a 100 sheet A4 paper tray as standard. An optional universal feeder automatically feeds up to 150 sheets of paper (up to 169gsm), 15 envelopes, transparencies and labels.

# CONSUMABLES + ACCESSORIES

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LAA 5238	Universal Feeder (2nd Tray)	£85.00
LAA 5262	2Mb RAM Module	£85.00
LAA 5210	Developer/Toner Cartridge	£65.00
LAA 5225	OPC Cartridge (Drum)	£89.00
LAA 5312	A4 Paper Tray (100 Sheets)	£35.00
FAX 1200	Ricoh Fax/Modern Software/Firmware	£120.00
MOD 7199	Pace Microlin FX Fax/Data Modem	£149.00
LAA 5279	Ricoh Flash ROM Card (0.5мь)	£49.00
LAA 5288	Ricoh Flash RAM Card (1Mb)	£199.00
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\*Note: A4 paper tray is already included in the printer price. More A4 trays can be purchased to feed different coloured stationery.

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EATURES	LP1200	HL-6V	LASER
st price	£1195	£639	£63
verage street price	£499	£479	£47
aximum resolution in dots per inch	400 x 400	300 x 300	300 x
indows 3.1 driver @ 400 dpi	YES		-
niga driver @ 400dpi available	YES		
int speed	6ppm	6ppm	4pp
raight paper path for all media	YES		-
CL 5 printer command language	YES	YES	YE

FEATURES	LP1200	HL-6V	LASERJET 4L	LBP-4i	EPL-5000
List price	£1195	£639	£639	£639	£749
Average street price	£499	£479	£479	£489	£449
Maximum resolution in dots per inch	400 x 400	300 x 300	300 x 300	300 x 300	300 x 300
Windows 3.1 driver @ 400 dpi	YES	The state of the s			
Amiga driver @ 400dpi available	YES				-
Print speed	6ppm	6ppm	4ppm	4ppm	6ppm
Straight paper path for all media	YES		-	-	2000-0002
PCL 5 printer command language	YES	YES	YES	YES	
Resolution improvement/enhancement	YES	YES	YES	YES	
Standard RAM	2Mb	1Mb	1Mb	1Mb	0.5Mb
Full A4 page graphics @ 300dpi with standard RAM	YES	YES	YES		
Full A4 page text @ 400dpi with standard RAM	YES		-		
Warm up time	<45 secs	<90 secs	<34 secs	<15 secs	<35 secs
First page of text output	<15 secs	<20 secs	<34 secs	<34 secs	<19 secs
Layout document description language included	YES				
Flash ROM	YES			-	-
Flash ROM upgradeable firmware	YES				B 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
PCMCIA card slot	YES				
Scaleable resident fonts - in HP LJ III emulation	8	13	26	8	
Resident bit-mapped fonts	14	18	- 66	7	7
AGFA Intellifont scaleable font technology	YES		YES	YES	-
HP LaserJet III emulation included	YES	YES	YES	YES	
EPSON FX emulation included	YES	YES	-		YES
IBM ProPrinter emulation included	YES	YES	-	-	-
Standard tray capacity	100	150	100	100	150
Cost per copy**	1.65p	1.80p	2.40p	2.10p	1.95p
Min-max paper weight in gsm	60-157	60-105	60-105	64-105	60-157
Able to print on OHP film	YES	YES	YES	YES	YES
Able to print on 157gsm card (manual feed)	YES		-		YES
Printing - noise level	<48dB(A)	<50dB(A)	<48dB(A)	<46dB(A)	<45dB
PC independent plain paper fax option	YES			-	-
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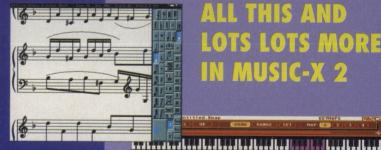
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# SMART STOR

If you need a hard disk for your A1200 but can't quite face the trauma of having to fit one yourself, Jason Holborn and Zappo may be able to help you.

hatever you use your Amiga for, a hard disk drive is one of those must-have add-ons which make your machine more efficient and more pleasing to use. Programs load faster, Workbench is permanently on tap and all your favourite programs are just a mouse click away.

But like most things in life, there's always a negative side – fitting a hard drive to an A600 or A1200 is not a job for the faint-hearted. Unless you're skilled with a screwdriver and don't mind invalidating your warranty, fitting a hard drive involves the sort of open-heart surgery that can reduce even the most confident Amiga user to a cold sweat.

And if something goes wrong during the operation, you'd better brace yourself for a big bill...

**A500 owners never** had to suffer this sort of heartache – fitting a hard drive to their machine was as simple as plugging in a printer cable. Realising the hassles of modern hard drives, Indi have gone back to basics with their new offering, the Zappo Smart Stor.

The Smart Stor is a small black wedgeshaped box which fits into the palm of your hand yet has all the benefits of an IDE hard drive – without the hassle.

Instead of relying on direct connection to the IDE controller inside an A600 or A1200, the Smart Stor is connected via the much-maligned PCMCIA credit card slot on the left-hand side of the machine. What's more, you don't even need a power supply for the drive, because it draws its power directly from the host machine.

One small gripe is the rather meagre size of the drives – currently Indi offer the Smart Stor with 20 or 30Mb of memory.

SMART STOR PLUS

If a 30Mb hard drive simply isn't big enough for your needs, then Indi have something to offer you in the shape of the Smart Stor Plus, a slightly modified version of the Smart Stor that makes use of the larger 3.5-inch IDE drives that are often used by PC compatibles, as opposed to the 2.5-inch drives used with the Amiga.

Although the Smart Stor Plus is a bulkier unit, that fact that it uses the larger 3.5-inch PC IDE drive means Indi can offer higher-capacity versions of the Smart Stor at the lowest possible price. Although prices are still to be confirmed, Indi are hoping to sell a 130Mb version for £249.95 and a massive 340 Mb version for £349.95.



The Smart Stor drive has all the benefits of a conventional hard drive, but none of the hassle of fitting it – you can just plug in and go.

The lack of a PCMCIA pass-through is a bit of a bind too, especially if you're an A600 owner who uses a PCMCIA memory card.

Once the Smart Stor is connected, all you need to do to get up and running is to switch on your Amiga and the drive is instantly recognised. Indi format the drive for you but you do have to install the contents of your Workbench disks before you can realistically boot from the Smart Stor.

Indi provide a utilities disk with the Smart Stor which contains a number of utilities to automate transferring your Workbench disks on to the drive and, if the unthinkable happens, it even enables you to set up your drive from scratch.

The drive performs well. Considering the rather slow nature of the PCMCIA slot, the transfer rate between the drive and the Amiga is very high indeed. In fact, the loading speed from the Smart Stor seems faster than an internal IDE drive.

Couple this speed with the obvious convenience of a hard drive that can be unplugged from one Amiga and plugged into another without having to go through a complicated set-up procedure, and you've got a storage medium that is fast, easy to use and portable.

**Although I wouldn't** recommend such a practice, there's no reason why you couldn't unplug the Smart Stor from your Amiga, chuck it into your coat pocket and then take it around to your friend's house for use on their Amiga.

Smart Stor may not be the most revolutionary product ever to grace the Amiga but for its highly impressive price tag and the sheer convenience of being able to plug in and go, the Smart Stor deserves to do very well indeed. For the faint-hearted everywhere, Smart Stor is definitely well worth investigating.

# **SMART STOR**

....

# DISTRIBUTOR

Indi 0543 419999

# PRICE

£139 (20Mb), £169.95 (30Mb)

# SPEED

Although not quite up to SCSI standards, Smart Stor is just as fast as an internal IDE drive!

# MANUAL

Apart from a couple of disk-based text files, the version we were sent had none to speak of.

# ACCESSIBILITY

Smart Stor is so simple to fit and to use that it can be up and running within minutes.

# **FEATURES**

Some form of pass-through for a PCMCIA memory card would have been a useful addition.

# VALUE

£140 for a 20Mb hard disk drive is very good value indeed.

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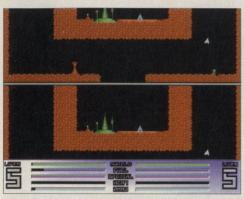
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Our man Richard Baguley, the one we call Baggers (when we're feeling charitable), casts his net into the deep, clear waters of the Public Domain and hauls in a catch of top new games and utilities.



You can play *Gravity Force 2* either as a standard shootem-up, or you can choose the race option.

ife is a funny thing. Especially when you get three of them. I mean, you don't get that in real life, do you? To make things even more confusing, your aim in *Gravity Force 2* (OnLine PD) is to take them away from your opponent. What's more, you start off with five of them, and you can even have more if you want. Sigh.

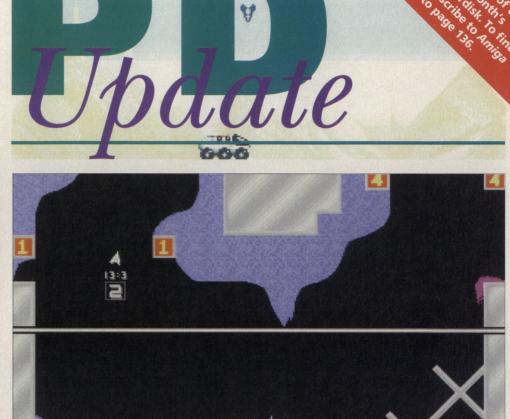
Philosophical musings aside, this is a twoplayer shoot-em-up. It's apparently the sequel to another game, but I don't remember it. Too young, probably.

Anyway, the idea is that each player has to fly around any one of a number of landscapes shooting the other one. This is slightly complicated by the gravitational pull, which means that your ship plunges to its doom if you don't apply a bit of judicious thrust every now and then. Gravity also applies to your bullets, so you should be careful when you're shooting upwards.

It's a bit difficult to get the hang of, especially because you fire by moving the joystick up and thrust by pressing fire. As well as the gladiatorial combat, you can race your opponent over a variety of courses and also shoot the hell out of him, her



The wonders of the universe are manifold, and the Hubble space telescope is sending back lovely images.



The race is on... actually while writing this caption I heard all sorts of explosions from the Amiga Power office and discovered them playing *Gravity Force 2*. According to them it's the best game in the world.

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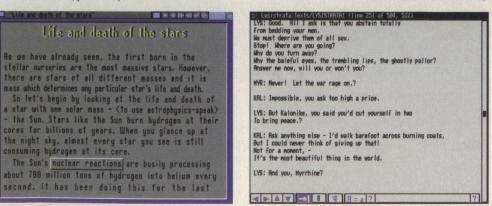
or it if you feel the urge to do so. Fun in a completely politically unsound sort of way.

All this philosophical pondering brings us nicely on to *Stars And Galaxies* (£5.50 from the Central Licenseware Register), which is a three-disk Licenceware voyage around the known universe, stopping off at such interesting places as the Spiral Galaxy M100 and the Black hole which is thought to orbit the star HDE226868. *Stars And Galaxies* uses a hypertext system, which means that

you can access other parts of the package by clicking on highlighted words or buttons. For instance, a section on how stars are born allows you to look at an image of a protostar by clicking on the button. The text is reasonably well written, although it is a little bit dense at times.

Stars And Galaxies comes on three disks, two of which are filled with various astronomical images

# Continued overleaf ⇒



Stars And Galaxies is not going to win any prizes, but it's a pretty good beginning for any astronomer.

Lysistrata sound: threatening bact

Lysistrata sounds like it should be some sort of lifethreatening bacteria, but it's a Greek play.





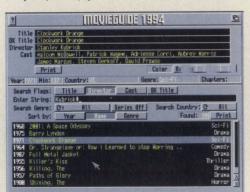
All aliens deserve to die. Especially when they are trying to drop bombs on my head in *Overlander*. The game is a clone of the old coin-op game *Moon Buggy*, and although it's good, it doesn't match *Deluxe Galaga*.

← and diagrams. It's a pretty good package which contains a lot of useful information, although the presentation leaves something to be desired.

The Greeks were great ones for looking up into the skies and pondering, except when they were watching bawdy comedies. Spookily enough, our next disk *The Lysistrata Of Aristophanes* (£2.50 from Immediate Arts) is a translation of Aristophanes' play *Lysistrata*, which is about how the women of Greece refused to sleep with their husbands until they stopped making war. It was translated from the Greek by James Morrison, a noted Scottish poet and playwright.

Aristophanes was the Benny Hill of his day, and the poem is filled with rude jokes and smutty puns. Reading the text on screen is not easy, but it's pretty nicely presented, with several digitised backgrounds. The play is held on disk as a standard text file, so you could print it out, but you should remember that it isn't PD so you can't distribute it further. There's also some background information on the play and the playwright. It's good to see the Amiga being used for such diverse purposes as presenting ancient Greek plays, and I'm sure that Aristophanes would be an Amiga user if he was around today.

Paranormal Investigations (Immediate Arts) is a disk mag which concentrates on subjects such as UFOs, reincarnation, the Loch Ness monster and why people still use STs. It's on two disks, but the first one is a boot disk which can be used for all future issues. It's done in AmigaGuide format, and the text is liberally spiced with highlighted buttons which bring up images associated with the text.



I didn't realise Kubrick directed Spartacus until I discovered MovieGuide. You learn something new every day.



Madame J believed she had lived 10 times before according to the disk mag *Paranormal Investigations*.

# WHERE TO GET THE DISKS IN THIS ISSUE

ONLINE PD, 1 The Cloisters, Halsall Lane, Formby Liverpool L37 3PX.

CENTRAL LICENSEWARE REGISTER, 118 Middle Crockerford, Basildon, Essex SS16 4JA.

IMMEDIATE ARTS, 26 Lyndhurst Gardens, Glasgow G20 6QY.

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For instance, the article on reincarnation in the picture at the bottom of this page has various images of the supposed previous incarnations of the subject. Unfortunately, most of these images have been somewhat shoddily scanned, and don't really add that much to the magazine. Apart from this, there are a variety of interesting pieces, and for £2 an issue, it's good value.

The only mystery about *MovieGuide* (OnLine PD) is why it took so long for somebody to come up with the idea for a program like this. It's a comprehensive and useful database of films, with about 14,000 entries.

You can search through these under a variety of categories, including title, director or cast. Wildcard searches are also possible, so you can search for every film with Parameterisation in the title, or every film directed by noted director Ralph Scoggins.

It's fairly easy to use, and the programmers (Simon Ravn and Svend Erik Poulsen) have done a good job of making the search fast. A search for all films directed by Spielberg (21 in this database) took 23 seconds on an A3000. Basic details about the films, such as year, length, country and category, are stored but there is no critical review.

**Unfortunately, it's not** bug free. *MovieGuide* repeatedly crashed my Amiga when I exited the program, which was irritating to say the least. I wasn't able to pin down the exact problem, but it did seem to be the fault of the program. Apart from this minor problem, it's an excellent program which would be very useful for the film student or video buff.

Most classic coin-ops have made their way into the Public Domain in one way or another, but *Overlander* (17 Bit) is the first conversion of *Moon Buggy* that I've seen. The idea is to drive your buggy over a scrolling landscape which is filled with holes and lumps. Jump the former and blast the latter into moon dust and you're off.

Every now and then a pair of aliens fly over you and attempt to bomb you, but you can also fire upwards, so that's no problem. There are a variety of levels ranging from beginner (not many obstacles) to expert (more obstacles and aliens than you can shake a laser at).

It's not the greatest conversion of a coin-op I've ever seen (that title belongs to the very wonderful *Deluxe Galaga*), but it's not at all bad, although the collision detection is somewhat unforgiving. Programmer Mark Sheeky has done a good job of capturing the feel of the original in all its early Eighties glory.

# TOP 10 GAMES AND UTILITIES

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	Vectra Sinking Demo TFF Demo Voyage	U60 U61	D-Paint Fonts 1 D-Paint Fonts 2		G26 G27	Mechflight The Tennis Game
	Safy Demo	U62	Med 3.20 Direct Anim Creator		G28 G29	Flaschbier
	Video Effects 3D Cult Vector Dance 2 Phenomena Demo A Trip to Mars	U64	Crossword Designer		G30	Greyslayer
	Phenomena Demo Amos 3D Demo	U67	CLI Help + others S/Tracker Mega		G31	7-Tiles Mega Comp 1
	A Trip to Mars A200 Genlock Demo	U68 U69	Ultimate Boots 1 Ultimate Boots 2		G33-34 G35-37	Mega Comp 1 Star Trek 1 (2) Star Trek 2 (3)
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	Piranha DemoAlcatraz M/Demo 3A Chaplin DemoTotal Destruction	U77	Electrocad		G44	Games Comp 2 S.E.U.C.K. Games
	A Chaplin DemoTotal Destruction	U81	Ami Base Bootbench V2.0		G45 C46	Sacc Games Comp Games Comp 3
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	Goldfire Megademo So What (2)	U100 U101	Ham Lab Sid V2.0		G57	Lamer Game Games Comp 7 Games Comp 8
	So What (2)Devils "No Reality"The Silents "Ice"Crystal SymphoniesRay of Hope 2No Brain no Pain	0100	A-Gene Midi Utilities		G59	Games Comp 8 Pom Pom Gunner
	Crystal Symphonies	11118/110	Video Utile (2)		G61 G62	Caverunner
	No Brain no Pain	U133/134.	GFX Utils (2) North C (2)		C62	Crystal Caverns
159	Coaxial Comp	U136 U138	CrossDoss (demo) Squid Squad Utils Terminalities V1.0		G64 G65	Eternal Rome Lemmingoids
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5Gulf Wa	r Slides	A59	Low Lev	el Flight
6Magical	Pics	A63	Amy V's	Walker
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What have a squirrel called Amy, the Renault Twingo, and Beavis And Butt-Head got in common? We don't know either, but young Stephen Bradley says he's got the answer...

# Demo Zone



Not an everyday sight, a squirrel beating up an Amiga with a spanner. Sparky little minx has gone nuts. Amy, for that is the squirrel's name, is just one of the Schwartz characters on Girls Of Eric.



Wow, check out the grin. Although Eric Schwartz's new looping anim is a tad on the short side, *Morphy The Magic Man* is worth a look. The hand under the block belongs to the unfortunate onlooker.

ummer is upon us, Christmas was only yesterday and it's nearly Autumn. Spring was last week. But the Demonstration Zone remains as solid as a rock, impervious to that most fickle of beasts, the seasonal cycle. Ahem, so off we go with the – some might say – enticingly-monikered *Girls Of Eric* (Telescan). Not the lasses of Messrs Cantona, Idle or Morecambe, rather those of the famous animator Schwartz.

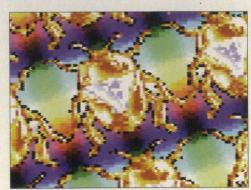
This, however, is not an animation but a slide collection (although it claims to be a multimedia demo) of Eric's characters of the female persuasion – and they're all animals too. Amy The Squirrel and Rachel Racoon appear though it's a dreadful shame that the fox isn't called Samantha.

**Missed opportunities aside**, the collection includes profiles of the characters – Amy is a red squirrel, '51 per cent sweetheart, 49 per cent bitch'. Phew! It's nicely presented and a gentle introduction to the world of Schwartz.

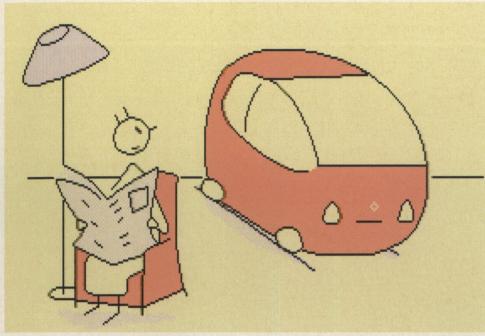
Considerably less clement is Mr Schwartz's latest anim, *Morphy The Magic Man* (Telescan), an incredibly brief tale of conjuring and theft presented by a woman with gravity-defying breasts. Morphy entertains and transfixes a small chap by changing the shape of an object at will, before



Suicide Man's personal ambulance is always on hand to help piece him back together.



Wild colours, cheese slabs and some natty cubes are just some of the delights featured strongly in Cuzco.



"Hey, who moved my furniture on to the sidewalk? Sorry, er pavement." *Twingo* is without any doubt the best Renault-inspired demo to reach the *Amiga Format* Demo Zone desk this month.

creating a concrete block which then topples on the hapless chap. Our Morphy half-inches the bloke's cash before performing the sort of evil grin that would have left Terry Thomas shaking his head in admiration. *Morphy The Magic Man* looks great, and there are some splendid biff, bang and pop sound effects. If only Morphy could have conducted further trickery.

This'll have you squirming in your seats. Gloriously gory, and strictly for over eighteens, *Suicide Man* (17 Bit Software, 3908) is back for his third adventure. Death, as usual is the main item on the menu and Suicide Man really has really surpassed himself this time.

The set-up is elaborate: he charges along a platform many metres above ground, grabs a rope from a pulley which he then wraps around his



Rampaging through a fractal landscape, the *Cuzco* spaceship-type-thing discovers some exciting visuals.



Crash Test is a veritable compendium of visual effects and there's a decent guitar track to back it.

neck. SM hits the ground with a delightful thud, bounces back up, whereupon his head departs at the neck. Sponsered by Live Life Assureance (sic) and filmed by a TV cameraman, old SM has hit the big time. It's not the smoothest, nor is it the slickest anim you'll ever see but it's funny in a sick, horrendous way. Not for the squeamish though.

Rather less gory (mercifully) is the rather oddly-named *Cuzco* (17 Bit Software, 3108) by coders Oxygene. Visually, this demo is quite a feast: there are some excellent fractals and colourful cubes, and at one point, a slab of cheese makes an appearance – which somewhat breaks the mould. The soundtrack plinks along merrily in the background although it is but a minor accompaniment to the main course. Short, but quite sweet.

If Radio Two remixed Pump Up The Volume to make it palatable fare for their audience (which includes me, sadly), it would sound not dissimilar to the track from *Electronic Knights' Rampage* (17 Bit Software, 3109). Kicking off with a speeding spaceship (green thing) shooting across a fractal landscape, we are then treated to the usual crazy mix of effects, some dull, others tremendous.

The morphing cube is quite spectacular and the two-coloured dotscape resembling a flag blowing in the wind looks... like a flag blowing in the wind. Interesting, although you can't help feeling you've seen a lot of it somewhere before.

Well here's an oddity. *Twingo* (Yorvik PD, AN0213) is an anim about the Renault car of the same name. The imagery is very simple – line drawings – but heck, it's really very effective. Other, lesser, cars are portrayed as mere grey boxes, straight from a simple mould whereas the totally fabulous Twingo is red, fast and environmentally friendly (that'll be £25 Monsieur Renault s'il vous plait).



These guys from Fatal Morgana are pretty cool huh? Da dadada, dadada, dadada – to the tune of Paradise City.

Mind, I've never heard of the Twingo before. Backing up the visual extravaganza is a quirky song with a thwacking beat and some jolly pleasant humming – rather reminiscent of the stuff you heard on Seventies Polish cartoons.

Crash Test (Telescan) says everything it wants in three minutes and is backed by a rather punky guitar track which makes a pleasant change. Although it's the usual mixed bag of effects, the 3D rotating dots and original glass vector are nicely performed.

Parental Advisory – Explicit Demo warns the opening credits to *Fatal Morgana* (Yorvik PD). Yet, after watching this demo some seven times, I cannot trace any abusive language, or sexual innuendo. Anyway, it's a fairly standard rave affair with a Naomi Campbell lookalike dancing in front of a clock. It resembles the ones you used to get before *Picture Box* on school telly when everyone counted the seconds down.

The picture flickers tremendously (deliberately) toward the end of the first section and an epilepsy warning would have been more instructive. However, the twist comes at a break when suddenly Beavis And Butt-head appear and engage in their usual inane, amusing banter and best of all exclaim that, "this demo sucks, a huh huh huh". Great stuff.

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46 AMIGA SYSTEMS CHECKERS - Suite

AMOS WORD SQUARE SOLVER - Locate

ose elusive words.

11 GOLFSCORE - Golf score database. Keep computerised record of your results.

GHOST WRITER - Intro demo writer. Also

GHOST WRITER - Intro dense was allude your own music modules. 80 BROWSER II - Superb directory utility. For ansfering files etc. Editable pull down menus. 188 EDIT KEYS - Keymap editor. 269 DART MACHINE - Computer dar scoring. 290 CHARACTER GENERATOR - Advanced.

LEMMINGS II HARD DRIVE INSTALLER -

I Lemmings 2 on your Hard drive. NOT Abou, UIRES 1.5 MEGABTYES OF RAM AMOS NCOMMAND - Design Workbench 2.6 front ends for your Amos programmes. Saves nos source code. Save yourself hours of AMOS PRINTER ROUTINE - Creates GFX

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is; and printers.

samo LESSON 1 - Easy Amos tutorial.

samos in basic screen commands, giving many nples (interactive) on how they work and for purpose they can be used for.

3/174 NORTH C - Complete C programming

1355 POWER LOGO 1.3 - Logo progra

language.

DEMOS • A1200 ONLY •

D153 RETINA - Energetic rave music with flashy
effects. Turn down the lights!!!

D184 FULL MOON - You can't get much better the

85 FATAL MORGANA - Includes a tribute to eavis and Butthead.
57 MOBILE - DESTINATION UNKNOWN pectactular vector demo. 159 LETHAL EXIT - Long running vector based emo. Light sourced vectors and tunnels.... 160 TROJAN - TECHNO TRACKS II - Rave

from the US of A. /173 (2 DISKS) **ORIGIN** - This demo has

everything, Wonderful visuals.
D149 PLANET GROVE - Very eye catching.
D158 NOP AGA - Little demo from Hungary.
D158 NOP AGA - Little demo from Hungary.
D161 FAIRLIGHT 242 - Twenty nine megabytes
of graphics compressed onto one disk. Incredible.
Cool rave demo - ASOO & A600 USERS REQUIRI phics compressed onto one disk, intereunde, rave demo. \*A500+ & A600 USERS REQUIR RAM OR RELOKICK\* SANITY ARTE - Who needs AGA with cool

nos like this. A must. 18 **STATE OF THE ART** - One of most graphic

mpressive music demos ever. 40/141 (2 DISKS) RSI TIME ZONE - Awes egademo. 174/175 (2 DISKS) **NINE FINGERS** - Superb ance rave demo. From the creators of State OfThe

extension - One of those demos you'll FRACTAL FRENZY - Mandlebrot demo. Fast

SESPOIR - Pretty classy demo.
MELTED EXPERIENCE - Recommended for erious demo colectors. /66 (2 DISKS) SILENTS BLUE HOUSE

Strange combination of a Thrust clone and loads nusic tracks. V good, \*NOT A1200\* MUSIC DEMOS 1437 DIGITAL DEBUSSY VOL 1 - Five haunting iano renditions of Claude Debussy, by Rob Bax 4138 DIGITAL DEBUSSY VOL.2 - More piano

1139 CLASSIX - Music of three famous com idel, Bach, and Pachelbel. 34 RHAPSODY IN BLUE - Popular jazz music Galaxy chocolate advert!!!

33 (4 DISKS) THE A-Z OF C64 SONGS
s of classic Commodore 64 tunes from

he top game music con hat ora. Great stuff
29 TOCATA & FUGUE IN D MINOR - Well
own popular classical music piece - but no one
sms to know the name? \*NOT ASO0\*
25 MUNEO JUMBO - Decent music and
srating visuals. Things fly all over the place.
22 GOSPEL KARAOKE - Sing a long to the
cet and sampled music.

SET TERMINATION PICTURE SHOW 1 - Hand drawn characters from 2000AD and the DC comic S85 NAM SLIDESHOW - Snaps from the Vietnam ar. 73 GULF WAR SLIDESHOW - What hardware

as used in the conflict.

67 NAGEL SLIDE - Hand drawn pictures of douctively dressed ladies.

47 HAM PICTURES 1 - Models in swim suits.

48 HAM PICTURES 2 - More of the same.

98 SATURNE 93 - Well drawn artwork, from langa art to fantaya art.

91 MANGA WORLD - Needs no introductions,

NLY\*
94 NIGEL MANSELL AGA - Nige in his Formula
ne racing days with Williams: \*A1200 ONLY\*
93 REVELATIONS - One of the best hand drawn nows ever. Amazing attention to detail. S105 (4 DISKS) WORLD OF MANGA - The

GAMES
32 MEGABALL AGA - Superb arkanoid clone
56 colours. A real quality game by any standa

6 colours. A real quality game by any standard OO ONLY\*

5 NUMERIX - Excellent board game for 1 or twins. A hybrid of Tetris, Dominos, and Scrabble.

3-274 (2 DISKS) STARBASE 13 - Sci Finic adventure. Uses point and click interface by such games like Monkey Island.

2 CHESS GAMES - 2 very well programmed is games: GNIU Chess +NOT A500+, and Chess for all Amiga's). Includes 10 top Chess tips on to play successful Chess.

5 BLACK DAWN - 30 perspective dungeon with an Alien Breed scenario.

3 BOUNCE & BLAST - Very playable platforming game. Brilliant cartoon sprites.

ng game. Brilliant cartoon sprites.
FIGHTING WARRIORS - 1 or 2 player martia
combat game. Large well animated characters
numerous moves including a couple of special

TOP OF THE LEAGUE - Soccor manag

. -211 (2 DISKS) TALISMAN - Huge icon driver ic adventure. \*REQUIRES 2 MEGABYTES\* FRUSTRATION - Text based adventure.

s of depth.

OBLIVION - Fast moving defender clone.

MORIA V5.4 - Massive RPG, Dungeons and n to explore. Hours of play.

GIGER TETRIS - Tetris with 256 colours. 2 DISKS) GEORG GLAXO - Amazing

m game from Germany.

BACKGAMMON - Computer version of this game. One or two players.

IMPERIAL WALKER - Take control of an
rig fighter and stop the Imperial Walkers from

bursely gifghter and stop the Imperial Waikers from ing the Allied HQ. 30 Game. WIBBLE WORLD GIDDY - Amazing platform e game similar to the budget Dizzy games. HIGH OCTANE - Overhead racing game for 1 olayers. Masses of features and best graphics in

OTHELLO - Good version of the board game outer player is a real tough customer.

THE GREAT ESCAPE OF BILLY BURGLAR lelp Billy escape from the spotlights.

8 INSIDERS CLUB - Stockmarket game. Better in it sounds. Very polished addictive game.

15 JAR - Crystal Castles clone. An old arcade me a bit like Pacman with raised platforms. 3D

(2 DISKS) EXORCISM - Sinister graphic

nture in a haunted house.
(3 DISKS) KLONDIKE DELUXE AGA cture.Glamourous ladies.\*A1200 O DIDKS) MOTOROLA INVADERS -em-up for AGA. \*A1200 ONLY\*

AMOS CRICKET - Cricket game.

SHANGHAI - Oriental tille board game.

DELUXE PACMAN - Great Pacman clone.

BONDMINE #13 - Boulder Clone at it's best.

5 BONDMINE #13 - Boulder Clone at it's best, me not to be missed.

8 SLAMBALL - Futuristic American football agement game. Based on Speedball.

9-270 (2 DISKS) 18th MOLE - Golf game.

9 RAID III. - Great looking shoot-em-up.

9 CROAK - Frogger clone. 2 player mode lets race against a friend at the same time.

8 BRAIN BALL - Look looking original puzzle e., Requires great skill, so it's pretty lough.

0 BILLY THE DRAGON - Easy going cute ter for kirs.

1240 BILLY THE DRAGON - Easy going cute laster for kids. 
1196 CAG - Produces graphic adventure games, norgramming knowlege required. 
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yers. \*NOT A500\*

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ISSUE 4: Encyclopaedia



ISSUE 9: The Complete **Beginners Guide.** 



**ISSUE 5: Questions** 

ISSUE 10: CD32 mag plus fab Coverdisc.

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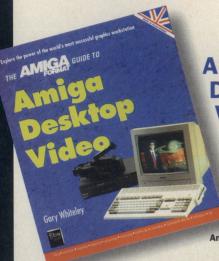
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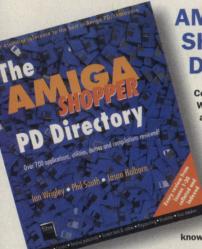
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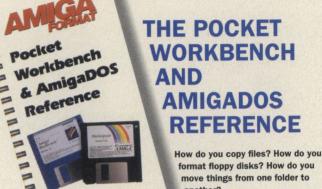


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We like to look after our readers, so every month we pick out top-quality software and indispensable hardware and deliver them to you at bargain prices.

# **WORDWORTH 3**



If you were impressed by Wordworth 2, you'll be completely bowled over by its recently-released big brother Wordworth 3. The new version has several features that are totally new to Amiga word processing software. These include editable

pop-up gadgets, font-sensitive requesters and a user-editable tool bar - the main control panel - which can be arranged down

the side or across the page. Wordworth 3 (AF Gold 92%, Issue 59) is a prince among word processors.



Description	Wordworth 3
RRP	£149.99
<b>AF</b> price	£99.99
Order code	AMFWW3

# **WORDWORTH 2**



Although it has now been overtaken by Wordworth 3, this is still an excellent word processing program, especially at this price. Wordworth 2 from Digita is powerful, fast and packed with features such as Intellifont which enables you to use fonts from 4 to 800 points in size, mail merging, a comprehensive dictionary and thesaurus, and an indexing system. Reviewed in AF41, Wordworth 2 scored a golden 91



Description	Wordworth 2
RRP	£129.99
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**AMIGA** 

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# BENEATH A STEEL SKY



(reviewed AF57, 94 per cent) is an absorbing and compelling graphic adventure from **Revolution Software** featuring brilliant graphics by cult comic book artist Dave Gibbons. One of the very best Amiga graphic adventures.

Description	Beneath A Steel Sky
RRP	£34.99
<b>AF</b> price	£29.99
Order code	AMFBSS

# **GRAPHICS WORKSHOP MANUAL**

Graphics Workshop is a drawing package so special that, along with all the normal tools, you also get some powerful extra utilities and ANIM and Animbrush forms of animation. Get the most out of the incredible Graphics Workshop with this illustrated instruction book and tutorial guide (with a special tutorial disk).

Description	GW Manual
AF price	£13.95
Order code	AF249A

# AMOS PROFESSIONAL



One of the highest-rated programs ever reviewed in AF (94%, AF40). Top of the AMOS range, it updates the AMOS programming language with new commands and facilities that make it a real winner! (Needs 1Mb minimum.)

Description	Amos Pro
RRP	£69.99
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Order code	AFAMPRO

# **EASY AMOS**



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# **AMOS MANUAL**

If you want to get the most out of AMOS The Creator, you need this complete manual, which includes an Extras disk with all the example programs we couldn't fit on the AF



Coverdisk. The Amos Manual will make your AMOS career

AMOS Manual £13.95 Order code **AF249** 

# **TECHNOSOUND** TURBO 2

Like the original Technosound Turbo, version two of this sampler from New Dimensions, enables you to grab digitised sounds and sequence them into compositions. But it also features many improvements and new functions, including direct-to-hard disk recording, and a built-in tracker. The package also contains a digitiser and a set of audio leads. Reviewed in AF51, it scored 88 per cent.



7	Description	Technosound	Turbo 2
ı	RRP		£39.99
	<b>AF</b> price		£29.99
	Order code		AMFTT2

# MUSIC-X 2



This sequencer package (85%, AF60) is one of the most groundbreaking releases since the original Music-X made such a huge impact in 1989. Music-X 2 is a full

MIDI sequencing package for controlling synthesisers, drum

machines and other MIDI equipment, or you can use it with internal Amiga samples. The leading sequencer for the Amiga.



Description	Music-X 2
RRP	£149
AF price	£119
Order code	AMFMX2

# **MONEY MATTERS 3**



This excellent home accounts program is easy to use, flexible, powerful and fast. Money Matters 3 includes features that enable you to view the data in the form of graphs or pie charts to help you keep track of your cash. Money Matters 3 scored a highly impressive 85 per cent reviewed in AF54.



<b>Standardenemental</b>	Description	Money Matters 3
	RRP	£49.99
	<b>AF</b> price	£39.99
	Order code	AMFMM

# VISTA PRO LITE



This amazing fractal landscape program from Meridian enables you to build your own scenery on your Amiga. Then you can animate it to create stunning fly-bys, or include it as a background in your games, pictures or 3D renders. Works on standard A1200s. AF58, 86%.



Description	Vista Pro Lite
RRP	£59.95
AF price	£39.95
Order code	AMFVIST

# **BLITZ BASIC 2**



This powerful and flexible BASIC programming language from Acid Software has faster compiling and coding, new commands, and everything from C structures to an inline assembler. The package includes a manual, user guide, four issues of the Blitz User Mag, five disks packed with extensions, games and examples.

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VISA

However big or small, or whatever they're about (as long as they're Amiga-related), your problems are our problems and we're here to solve them. Scribble down your woes and send them off to us at: Workbench, Amiga Format, 30 Monmouth St, Bath, Avon BA1 2BW.



Has your joypad already taken a beating? Indi Direct are now offering replacements.

# LIFE OF GAMES ON THE OCEAN WAVES

I am a seaman and three months ago I bought an Amiga  $\mathrm{CD^{32}}$  in Amsterdam. I have spent many happy hours with this machine, but now the joypad control button is damaged.

I don't know when I will be in Amsterdam again because the ship is running all around the world. Please advise me where I can buy a joypad button or a complete joypad.

Roman Galuszewski, at sea

It is likely that the contacts in your joypad are broken, probably just from overuse. You can buy a replacement via mail order from Indi Direct. This replacement pad also has auto fire and a slow motion feature and costs a reasonable £14.99. You can contact them on 0543 419999 or at 1 Ringway Industrial Estate, Eastern Avenue, Lichfield, Staffordshire WS13 7SF, England.

# **NO WANDS PLEASE**

I recently purchased an Amiga 1200 and I am very impressed with its many features and its performance. The Amiga was bought basically for my wife and I to improve our *Scrabble* playing (we have bought the US Gold game of *Scrabble* with which we are very pleased).

My reason for writing is that I also have a Canon Starwriter 80 which I use for all my correspondence and records. As you will be aware, this incorporates a bubblejet printer which is excellent. Is there any way that I can download from the Amiga to print on the Canon? I have an IBM conversion disk which enables me to pass on and receive data from friends and colleagues with IBM computers which I think could be of use.

Knowing of your similar sense of humour to my own I will forestall your suggestion that I should wave my magic wand!

Keith Churcher, Magic Circle, Reading

Continued overleaf ⇒

# **IMAGINE THAT**

Wow! What a Coverdisk that *Imagine 2* was. Most excellent! I've been using it practically night and day since I managed to get my hands on it, but even with this amount of experimentation, there are some things I just can't grasp, so I was hoping you could give me some advice.

Is it possible to load an *Imagine* render (rendered in HAM) into *DPaint IV*? If so, what file format should I select within *Imagine* to make this possible? I only have 1Mb of RAM and would like to assemble rendered objects in *DPaint*.

Finally, would it be possible to give a complete run through of all the gadgets in the Object Attributes requester including all the buttons, such as Filter, Skinniness and Index Of Refraction because I'm having trouble with mirrored or reflective surfaces. Could you suggest a Chrome Attribute that could help me?

Andrew Knight, Devon

To load Imagine HAM renders into DPaint choose ILBM-12bit and HAM in the rendering preferences. You can render to HAM8 mode in Imagine 3.0 if you choose to upgrade.

The Imagine tutorials come to a close this issue, so check that we haven't covered what you want to know in a previous issue. If not it will have to be questions through Workbench.

A decent chrome attribute is:



Colour: 114,114,143 Reflect: 210,210,210 Filter: 0,0,0 Specular: 255,255,255 Dither: 0 Hard: 190 Rough: 0

Shine: 0

Index: 1.0

# IF YOU HAVE A QUERY...



At Amiga Format
we aim to answer as
many questions as
possibly, and hopefully to sort out all
your problems.
Of course there are
always more questions than answers, so
we have to
prioritise queries
according to the
following factors:

Nick Veitch

- Frequency. If a lot of people seem to be having problems with their Supersonic KY3000 printers then we will print one letter and the definitive answer, encompassing all the most frequently posed problems.
- Difficulty. If the problem is actually something which only someone with some insider technical knowledge would be able to solve, it is more likely to be answered in these pages than a problem which arises simply because you haven't read the necessary documentation.
- Impact. Quite simply, a question which involves you not being able to use your machine or some peripheral or software will be given priority over a difficulty which is little more than a slight inconvenience.

Unlike some magazines we won't just concentrate on the areas of expertise we are most familiar with, we will take on any problem (as long as there is an Amiga involved). We have even enlisted the help of Commodore's Chief Engineer for those particularly tricky questions. As you will appreciate, we do get a lot of questions. If you want to get yours noticed, here are a few tips:

# DO

- Be concise.
- Detail the actual problem as best you can.
- Where applicable, describe the sequence of events that caused the problem.
- Give details of the equipment you are using (including which version of Workbench and which model of Amiga you have).
- Make sure your question is relevant and wouldn't be more easily solved by the dealer from whom you bought the goods.

# DON'T

- Spend three pages telling us about your Aunt Ethel and only then explain your problem.
- Write in with questions such as 'I added a hard drive to my machine and it doesn't work.
   What can I do?' (Which machine? Which drive?)
- Send an SAE expecting a personal reply.
   The chances are extremely slim.

Please bear these points in mind and remember that we are trying our best to help you.

← Well, you're going to like this – not a lot – but you'll like it. Firstly, unlike the Starwriter 85 and 95, you cannot connect the Starwriter 85 to a computer through a standard printer port. The good news is that you have an IBM conversion disk. I'm not sure what form this takes, but it would seem likely that you can also use this process to transfer Amiga files and print them out.

The A1200 is equipped with a system called *CrossDOS* which enables it to read and write PC disks. All you have to do is say the magic words and save out your files on a PC disk, and use the same conversion program.

Again, I don't know if this conversion program will handle anything other than straight text.

Remember that the Amiga can redirect all printing to a file, using the *CMD* program (see your Workbench manual). This file could then be saved on to a PC disk and transferred using your conversion program.

One final word of warning; try not to sprinkle too much pixie dust about, as it damages drives.

# A500 QUESTIONS AND ANSWERS

I own an Amiga 500+ and have a few simple questions I would like you to answer:

I use my Amiga for games, graphics and DTP. How much would a side board accelerator such as the Supra Turbo 28 improve the performance of this type of software, and is it good value for money at £130?

2 Can you tell me what OCR software is when related to using scanners?

3 What hardware do I need to enable me to use video titling software?

4 Have companies stopped producing A500 and A500+ hardware? There seems to be a very small amount of it reviewed in your magazine.

J Blair, London

An accelerator such as the Supra Turbo 28 would improve the performance slightly. Theoretically, your machine would be running twice as fast, but because a lot of the tasks are undertaken by the custom chips (which are not affected by a processor accelerator) you will only see marginal benefits. I think you would be better off saving up for an A1200.

**2** OCR stands for Optical Character Recognition. It is a means of turning scanned text pages back into a text document, to save you having to type it in again. See the scanners feature in this issue on page 88.

None. You could title videos just using *Deluxe Paint*. If you want to overlay your titles directly on to a video image, you will need a device known as a genlock. There are plenty advertised in the pages of this magazine – exactly what features you get depend on the model.

There has been a downturn in A500 hardware. If you think about it, it would be a little limiting for companies to develop new hardware for a machine which is no longer being produced. Some hardware such as printers, samplers, genlocks, digitisers and so on, may still work on the A500, it's just that they're not designed specifically with it in mind.

# To the point...

Is there a program I can use to design my own fonts?

A If you are talking about bitmap fonts, there are several PD programs available. The best system though is *Personal Fonts Maker* from Cloanto. For scaleable fonts, you want to get hold of *Typesmith* reviewed in issue 56. Both programs are available from Meridian on 081-543 3500.

What is the RAD device?

The RAD disk is a recoverable RAM drive. In operation it is similar to the RAM disk, apart from three things. Firstly, it has a fixed size – it will not expand to use up available memory. Secondly, it is usually configured to behave exactly like a floppy disk. This means that you can format and duplicate it in exactly the same way as a floppy.

Perhaps most importantly, the RAD device is recoverable. After a soft reset, you will find that the RAD device is still there and all of its contents are still intact. This means that you can even boot-up from a RAD disk.

What is a NoiseTracker clone?

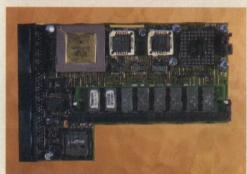
NoiseTracker is a very old music program for the Amiga. It uses standard Amiga samples which can be simply put together to make a tune. It was very popular because tunes were constructed in an easy way – you didn't have to know anything about music.

Probably the best known NoiseTracker clone is OctaMED - which will be on AF's Coverdisk next month, so make sure you get a copy!

What is a mouse-switcher?

A mouse-switcher is a simple device which plugs into the mouseport of the Amiga. You then plug a mouse and a joystick into this device and it switches between whichever is in use. Basically, it saves you from having to swap them all around when playing with two joysticks.

# COMPACT DISCS AND ACCELERATORS



Accelerators such as MTec speed up your machine, but what about your memory requirements?

I recently purchased an M-TEC T1230/28 accelerator for my A1200, which is fitted with a 68030 CPU with an MMU. My financial status doesn't quite stretch to the extra hundred quid for another 4Mb of memory and so, while flipping through some of my older *Amiga Formats*, I came across *GigaMem*, the virtual memory program. The number provided – 0753 686000 – was incorrect. Could you give me the correct number, or suggest any other similar programs which are just as good.

Also in issue 59 I noticed this CD<sup>32</sup> connection kit, and although I have been waiting for something like this for some time I was a bit disappointed with the transfer time of approx 10K a second. Now that somebody has released one, do you think it is likely that another company might supersede it with a more advanced and faster version?

Stuart Barker, Cleveland

GigaMem will work with the MTec card and is available from Meridian on 081-543 3500. It used to be distributed by HB Marketing, who unfortunately went bust. As regards the CD<sup>32</sup> connector, the difficulty is that such devices work via the serial port.

which can only reliably handle data transfer at relatively slow speeds. You would be better off waiting for the SX1 module (which will apparently have a parallel port) and using *ParNet*.

# **ALL FULL UP**

I have a 1Mb Amiga 500 with Workbench v1.3. and I am having problems with your April issue *ProVector 2.1* Coverdisk. Having followed all the de-archiving instructions, the program wouldn't run because the Arp library was missing.

In the May issue you suggested copying the Arp library across to the Workbench disk. I have tried this, and each time a window pops-up and tells me that the Workbench is full.

I have deleted the empty drawer, the trashcan and trashcan info, but to no avail – my Workbench is still full. Please help, I have a program I desperately want to run, but cannot. Any advice would be most appreciated.

Phil Deed, Cheshire

You can remove some of the utilities on your disk that you don't use. Things like the calculator, notepad and so on, are probably not much use to you. Ditch them, copy across the Arp library and all your problems will be solved.

# IS THERE ANYBODY OUT THERE?

I have designed a set of pictures which can be clipped to design and print scenarios for the Space Hulk board game. Basically, it is a set of IFF files which are cut out as brushes and put together to form different layouts. Obviously, I am only able to do this via *DPaint*.

What I would like to do is to be able to cut and paste them by use of a mouse click as this would speed up the whole process.

I am totally inexperienced at programming. Do you know of any PD program available that would enable me to do this. Alternatively, could you put me in touch with prospective program-

#### **GETTING BETTER PICTURES**



Amiga 24-bit graphics cards vary greatly in price and quality – basically you get what you pay for.

I've been thinking about buying a 24-bit graphic card for my Amiga 4000/040 with 10Mb RAM and a 120Mb hard drive. Please tell me which you consider to be the best card.

2 I just love to render in *Imagine 2.0* and *Real 3D version 4*. Will a graphics card have any effect on the rendering time?

mers who would be interested in assisting. My ultimate aim is to perfect the program and put it on to the Public Domain.

Peter Wood, Isle of Wight

I haven't come across such a thing, but I'm sure if such a thing exists, the massed hordes of the *Amiga Format* readership will write in to let you (and me) know.

# TEACHING AN OLD DOG NEW TRICKS

Having bought an Amiga, and assuming that the instruction books would be written in a simple language (for new owners like me), I find this is not the case. Fit leads, use the mouse, play simple games, do simple things, turn it off and that's about all I know, apart from how to go slowly mad.

The instruction book does not seem to cater for people who have never used a computer before. So, as you seem to be the people who know everything about this machine, please tell me where I can get any books for idiots. I've gone through the Basically Amiga PD disks, but even they do not give a lot of information on some things which I need to know. The fact that I can send you this letter using *Text Engine* means that I

After reading your test on *Lightwave*, I was completely stunned! This is guaranteed to be the next add-on in my collection.

But (there is always a but, isn't there?), can Lightwave run without the Toaster? In your review, you said that if I didn't have Video Toaster I can erase 95 per cent of Lightwave. Does that mean you have to buy the whole package when you only get to use five per cent of the program?

Mixalot, Norway

If all you want to do is display static pictures, it doesn't really matter which card you choose to buy. The Retina card is pretty good and quite cheap, try The Amiga Centre Scotland on 0896 870583.

No. Using a graphics card will make no difference to the rendering time. (In fact, it may make it longer, because you will want to render in true 24-bit.)

3 Lightwave has been unbundled from the Toaster package. See this issue's news pages for more details.

am not a complete moron, but swapping files, requesters that say Argument, and that type of thing, means that I cannot really use this machine. Perhaps the saying 'you can't teach an old dog new tricks' is correct. I'm 45 and just cannot get to grips with this Amiga.

Mr L Nash, Bath

There are a lot of people like you, and we are here to help. We try to cater for all Amiga readers, but if all of the magazine was at a really basic level, people who know the simple stuff would stop reading.

I hope you have been reading the Workbench tutorials in the magazine. You can also buy informative books, such as *Get The Most Out Of Your Amiga* (see page 138), or the BSB titles such as the *Insiders Guide* series. Our own video introduction to the A1200 will also be a big help to you (see the promotional card with this issue) and there are also two *AF* Beginners' Specials (see page 136).

It may be worth seeing if there are any Amiga clubs in your area. Stick with it, it gets better.

#### **MUSIC PLEASE**

I'm having a bit of a problem with Music-X 1.1. (Amiga Format Coverdisk 58a) on my A1200. Having decompressed it, I tried to create a buffer

according to the instructions, but I couldn't. In fact, the screen I get when I select Information in Workbench is totally different to the one shown in your magazine.

There are only two icons – Save and Cancel – as opposed to four in the AF screen. Also there isn't a Tool types window, only a Default tool window in which it says SYS: System/DiskCopy. It also seems to think that Music-X is a volume, and not a tool as shown in AF. Please help!

Tom Proctor, Bristol

KBENCH - HIN

You are clicking on the disk's icon, not the program's icon. Double-click on the disk icon and a window will open. Inside the window, you will find the icon for the program itself.

#### **BUYING ADVICE**



For ambitious A500 owners, their machine may be too limiting, but adding extra RAM is not always the answer.

Please can you help me as I do not know much about computers. My son has an A500 with Workbench 1.3 and a 512K memory upgrade giving 1Mb, but he tells me he wants more memory.

I am not working, therefore I cannot afford to buy a new computer, so he has asked for the RAM unit with 2Mb fitted for £129.99 from Evesham Micros on page 124 of Amiga Format's May issue.

What I want to know is will it work all right with his computer? He also wants Workbench 2 or 3. Where can I get it from and how much will it cost? Should he have the extra power supply for the RAM unit too?

M.J. Oliver, Dorset

I think you and your son would be a lot better off saving up for an A1200. It comes with plenty of memory (2Mb) and Workbench 3. It will cost you another £200 to get 2Mb RAM and Workbench 2 on your present machine, so in the long run you'll be saving money.

#### **JARGON BUSTERS**

Buffer – A memory cache used by the computer to regulate and speed up access times with storage devices such as hard and floppy drives.

FPS – Frames Per Second. This is a measurement of how fast an animation plays. Traditionally, animated films run at 24fps and video at 25fps. A speed of at least 20fps is needed in order to fool the human brain into thinking it is seeing real motion rather than just a series of still frames.

FPU – A Floating Point Unit, or maths co-processor, speeds up many software programs. It works by intercepting mathematical operations on their way to the CPU and doing them itself. Since it is optimised for this sort of work the result can be a fourfold speed increase, depending on the application you are using.

HAM – Hold And Modify. This is a software kludge, which enabled pre-AGA machines to display 4,096 colours on screen at once.

RGB – This is a video signal format consisting of separate signals for Red, Green and Blue, from which it gets its name. This is the best signal for displaying images on a monitor, because there is no chance of the signals interfering with each other. Because the monitor actually needs these three signals to drive the guns in the tube, any system which uses less than three signals for the picture information is a compromise.

SCSI – Small Computer Systems Interface. This is a popular interface standard used on the Amiga, PC and Mac. It enables the addition of many devices, but is used mostly for mass storage devices such as hard disks and tapestreamers.

#### **DRIVE WORRIES**

I have been having a few problems with my new hard drive. I have an Al 200 and the hard drive was fitted by Indi and was installed using the Microbotics program supplied.

First, it doesn't seem to want to boot-up when I switch on; it just spins up and then the insert disk screen appears. The only way I can get it to boot up is to hold down both mouse buttons and click on boot.

Also, *HistoryLine 1914-18* won't install properly. It installs but when you load it the graphics are

Continued overleaf ⇒

← distorted. It works with no problems from floppy, but not from Workbench.

Tom Billyard, Worcestershire

Firstly, you may have a drive which takes a while to initialise itself. This means that it won't boot up initially, but it will probably work if you turn your machine on, leave it for about a minute and then do a soft reset (with the Amiga keys).

Your second problem sounds like that old favourite – the Max Transfer Rate. You can adjust this by running *HDToolbox*. If you select Partition, choose Advanced Options and press Change, a screen will appear with the Max Transfer Rate gadget. Just make this (hex) number smaller, deleting the first F for instance, and continue to make it smaller until it works.

#### IT ALL ADDS UP



Is FMV essential to CD-ROM? See below and check out David Pleasance's comments on page 169.

I've got an A1200, 80Mb Seagate hard disk and a PC1208 4Mb expansion. I was hoping to add a CD-ROM drive to all of this, but in your CD-ROM article in AF59 it says that you use the expansion under the computer. This is already being used by the memory expansion, therefore is it possible to connect the memory to the CD drive through a port of some kind? If this is not possible, please explain why.

Also, I was planning on buying an A1230 to speed up my Amiga because it's too slow at the moment. Will it be possible to put this in (obviously getting rid of the memory first).

About the CD drive – I'm not too bothered about FMV. Is it just me or won't it be annoying to change the CDs halfway through a film? 74 minutes isn't long enough for full films, is it?

M S Sony, Kent

The proposed CD-ROM expansion for the A1200 does not have a throughport. It does occupy the trapdoor slot and you will not be able to put anything else in this expansion. However, you will be able to add a SIMM module to the board to increase your RAM capacity. You can put in an A1230 accelerator card, but not at the same time as your existing expansion or the CD-ROM unit.

Yes, you do have to change discs halfway through. If you get annoyed at having a small break in the middle of the film, I can only imagine that you must miss out on a lot of films on TV.  $\mathfrak{D}$ 

# In-depth explanation MONITORS



Dual scan monitors such as Commodore's 1942 have a limited frequency range, and thus are a cheaper buy.

The output from your Amiga can be displayed on three different types of display device – the common domestic television (you'll need a TV modulator if you own either an A2000 or an A500), a composite video monitor, or best of all, an RGR monitor.

RGB monitors are considerably better than composite monitors because the output from your Amiga is split into three separate signals (red, green and blue), whereas a composite signal is a composite (mix) of all three.

2 If your finances can't quite stretch to the cost of a monitor, but you're lucky enough to own a television capable of accepting a video signal from a Euro SCART connector, get yourself an Amiga SCART lead. Most SCART-equipped televisions will actually accept an RGB signal through the SCART connector resulting in a sharper picture.

By far the most common type of Amiga RGB monitor is the single scan monitor (Commodore's own 1084, for example). Single scan monitors are a little long in the tooth these days, but they still provide a cheap and cheerful method of getting a good quality display without having to spend too much money.

The only real disadvantage with single scan monitors is that – as their name suggests – they can only handle a single, fixed scan rate (15KHz). Unless you want to use a flicker fixer card or the DBL (double) screen modes offered by the AGA chipset, however, a single scan monitor should suffice.

4 If you work with a lot of programs that open interlaced screen modes, then a dual scan (the 1942 monitor, for example) or multisync is a much better bet.

Dual scans are cheaper because they have a more limited frequency range. These operate in only two frequencies – for example, a monitor such as the Commodore 1942 operates in 15KHz and 31KHz, or the Microvitec 1438 in 15KHz and 40KHz. These two frequencies are more than adequate for all current Amiga screen modes including the high resolution de-interlaced DBL (double) screen modes available on the A1200 and A4000.

5 It is possible to use a cheap VGA monitor on the Amiga if you own either an A1200 or an A4000. Because of the very limited frequency range of a VGA monitor, however, you cannot display standard 15KHz Amiga screen modes unless the application can either be mode promoted, or it will allow you to select its default screen mode from the Workbench display database. This only applies to programs that run through Intuition. However, games, for example, hit the hardware directly and cannot have their screen modes modified.

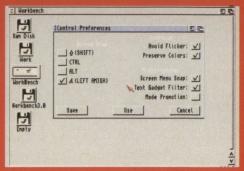
6 Mode promotion is a new feature of Workbench 3.0 that has been specifically designed to make it easier to use pre-AGA software on higher rate, non-interlaced monitors. If the application attempts to open a standard 15KHz screen, the mode promoter steps in and forces the program to open in a higher rate screen mode. You can turn mode promotion on by selecting it from the *IPrefs* preferences program.

In order to use a multisync, VGA, or dual sync monitor with the Amiga, you'll need to invest in an adaptor that is manufactured by Commodore (part no. 39068201). This connects between the 15-pin D connector used on these types of monitor and the Amiga's own 23-pin D plug. All Commodore multisyncs and dual sync monitors come with this adaptor, but you will have to buy it separately if you buy a monitor which isn't from Commodore.

The quality of all televisions and monitors can vary quite substantially between different monitors of the same make and model. Television engineers quote an acceptable variation in picture quality of about 10 per cent either way, which means that you could end up with a monitor that is either 10 per cent better than most or 10 per cent worse!

The most common problems with both televisions and monitors are purity (variable brightness levels producing blotches on the display), convergence (colour guns are not lined up correctly producing ghosting), pin cushioning (the edges of the display warp inwards) and striations (vertical lines caused by time base problems).

If your new television or monitor has an unacceptable level of any of these problems, you should demand a replacement from your supplier



Switching on Workbench's Mode Promotion feature will force all screens to be displayed in the higher rate DBL (double) scan modes.

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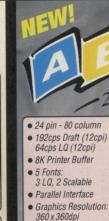
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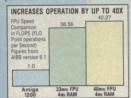
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# PERSONAL PAI

Nick Veitch sketches out the basics of getting started with Cloanto's Personal

Part 1 Paint, the new paint package in Commodore's A1200 bundle.

n the beginning, it was sticks and berry juice on the cave walls. But mankind has progressed quite a bit since then, and now our art tends to be generated by using slightly more advanced technology. There are acrylic paints, synthetic canvases and now in the age of computers there's painting with pure light.

That's all very well, but the techniques of art have changed. Computer art has made the nature of art itself both different and more accessible. This means that there is a learning curve both for experienced artists who have never used a computer and complete novices, who have never tried their hand at art

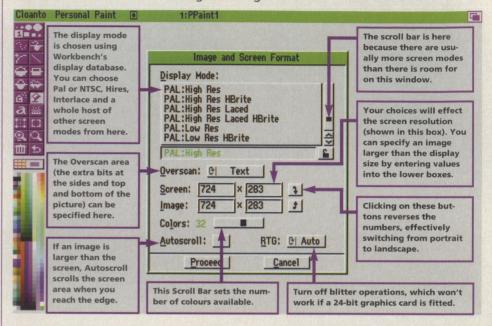
Whichever category you fall into, we hope you will find this tutorial, and the ones which follow, informative and useful.

#### **PICK A COLOUR**

The first crucial difference between art on the Amiga and more traditional methods is that with the Amiga you are effectively painting with light. This means that all your experience with mixing

## **CHOOSING YOUR DISPLAY MODE**

The appearance of your artwork will depend greatly on the screen mode it was drawn in. Here's how to get the right one.

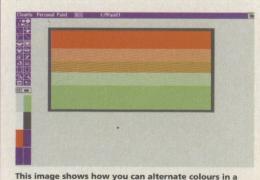


paint colours and so on is out the window. The Amiga-generated picture on a TV or monitor is made up of three light components: red, green and blue (RGB). These combine to give white. Any colour you display on a screen is therefore made up of different levels of red, green and blue light, or to phrase it in computerspeak, each colour has a red, green and blue component.

These components combine to give the desired colour when displayed, so colours in an RGB system are known as Additive Colours.

This is almost the complete reverse of traditional paints. They work by absorbing some components of light and reflecting others. Because they effectively remove components from light, they are known as Subtractive Colours.

The colours produced are not entirely dissimilar, but it is important for you to grasp this basic difference because it could well effect the results you obtain.



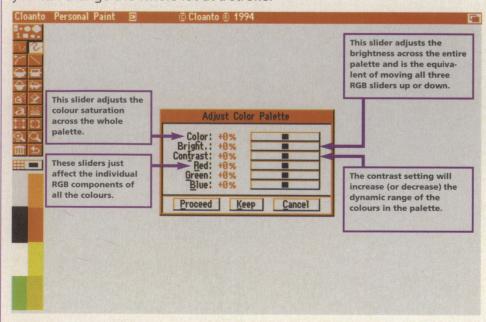
crosshatch pattern to give the impression of there being more colours on screen than there actually are.

The image above shows what can be obtained with just five colours – there is a light red and a light green made from the pure red and grey (or pure green and grey) and a murky yellow made, believe it or not, from pure red and green.

The point of this demonstration is that it shows you can often make do with fewer colours (if you are designing Icons for example) and also that sometimes you may get undesired results from combinations of colours.

#### FINE TUNING THE COLOUR PALETTE

If your whole palette looks a bit green, too dark or it's lacking in contrast, you can change the whole lot at a stroke.



# NT TUTORIAL

#### **EDITING THE COLOUR PALETTE** An at-a-glance guide to how you can set up and use the Personal Paint Colour Palette. Cloanto Personal Paint 💿 1: PPaint1 The RGB sliders The palette displays all the Use this button to copy the current colour to the position current colours available. determine the next clicked on in the palette bar. colour of the Edit Color Palette currently selected This shows the current colour for palette posireference. tion, with up to 16.78 million combinations These two buttons sort the palette in order of increasing or decreasing brightness. The HSV sliders 曲ち can be used to select a colour These two buttons create a instead of the graduated range between **RGB** sliders if the two selected colours. vou desire The first uses the RGB system, and the second uses the HSV system. This button This button This button exchanges the colour selected with undoes the will reset all Use this button to hide the last change the colours to the next colour requester, so you can see their original clicked on in the what's underneath. palette bar. values.

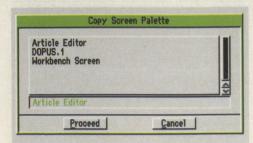
#### REFRESH YOUR PALETTE

Deciding how many colours you are going to use is important. It is no good starting off with 16 colours and then deciding that you really need 32 because you will quickly lose control of your idea and end up with an effect you don't want. It's always worth taking time to plan your artwork before you boot up your paint package.

Of course, you can always change the palette you have created using the palette edit selection from the menu. As we discussed before, the values are entered using red, green and blue sliders, which give ranges of 0 to 255. This gives a total colour permutation of 256 x 256 x 256 which equals 16.78 million different colours.

In practice, the human eye cannot distinguish between that number of shades, so 16.78 million is more than enough to be getting on with.

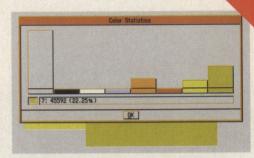
In *Personal Paint* you'll also notice that there are three more sliders at the bottom. These are marked H, S and V and can also be used to select the colour required. These use a different colour model. The top slider controls the Hue, or wavelength of the colour; the middle one controls the Saturation, or how strong the colour is; and the



A palette can be grabbed from any program that's running which is useful for making and matching icons.

third slider controls the Volume or overall brightness of the component.

You should also check out the special controls in the palette requester, which can be used to create a range of shades between two existing colours. It is a good idea to fix the palette before you start



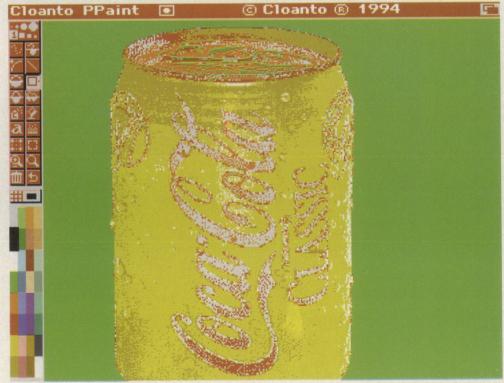
The statistics function shows which colours you are using, and how much use you have made of them.

#### MIX AND MATCH

Something to be aware of right from the start of your experiments with paint packages is that problems can arise when you combine two separate images together. More likely than not the two images will have different palettes which can be extremely annoying, especially when one or other of the images doesn't use very many colours on that palette.

However, it's easy enough to check an image's colour usage by using the Colour>Statistics option from the *Personal Paint* menu. This particularly useful function counts all of the pixels that make up the image on your screen and then displays a bar graph which shows the percentage usage of each colour.

You can merge the palettes of two images or brushes using the Merge option in the *Personal Paint* Colour menu. This useful operation works out which colours are used the least in both of the images and attempts, as far as possible, to remap all the colours to keep the colours used in both images the same.



Loading in brushes created with a different palette can have unpredictable results. Fortunately you can use the Merge option in *Personal Paint's* Colour menu to help avoid results such as this.

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# LIGHTING EFFECTS

**Brian Larkman** concludes his series of *Imagine* tutorials by casting some light on one of the ray-tracing program's most dramatic and powerful effects...



ou may be wondering why it has taken so long for us to deal with lighting in this series of tutorials. The trouble is that although realistic lighting effects are possible using *Imagine*, they are difficult to set up and they can take a long time to experiment with – especially if you need to create shadows – because the rendering times are very long.

At first sight *Imagine*'s lights seem very limited by modern standards. Three light types are offered: Spherical, which casts light in all directions, Cylindrical, which casts a narrow spot in one direction, and Conical, which also throws a beam in one direction, but spreads it like a torch. All three types can be set to cast shadows or not, and

the intensity can be set to diminish with distance. They can also be set to any colour. And that's it!

Next month's tutorial will be about... No, only joking. As you might expect there are a number of tricks that can be used to improve the look of your image and we'll examine some of them here.

Most of the techniques are fairly simple and the scenes are mostly indoors because that is where the greatest degree of subtlety is required to simulate man-made lighting set-ups. Outside, the simple combination of a high 'sun' and perhaps some fill-in close-to is usually enough.

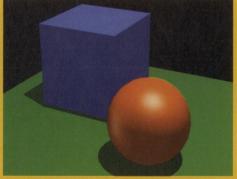
Anyway, if you can master these interior effects, everything else is easy although the atmospheric effects of light are difficult to achieve in a

program that does not support sophisticated light diffusion effects.

Imagine's lights are always single point sources. This means that shadows are always hard-edged, unlike real shadows where the edges become progressively softer the further away they are from the light source.

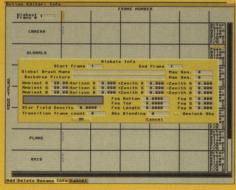
To make up for the hard edges, *Imagine* allows any object to be made of fog which is very useful for bulbs and other sources of light that you want to be visible. *Imagine* also enables the user to map bitmaps on to any object. As well as normal colour wraps the image map can represent degrees of transparency, allowing varying degrees of light to pass through.

#### **BASIC LIGHTING SET-UP**



Everything that our eyes perceive is visible because light from some source has struck that object and bounced off in every direction, some of it into our eyes. To make an object visible in an Amiga model the same thing must happen.

#### **AMBIENT LIGHTING**

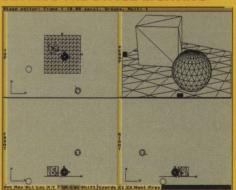


Imagine's ambient light source simulates natural light and is controlled from the Global Time-Line

in the Action Editor. A setting of 50-80 for each of the red, green and blue sliders gives a low level of this background light, but no shadows are cast and the whole scene is extremely flat and dark.

In practice the Ambient colour is best set after the rest of the lights have been added, to decrease contrast and give a little detail in the shadow areas. Several other lighting-related parameters can be set in the Global Time-Line such as Background and Fog Colour.

#### **SETTING THE STAGE LIGHTING**



If you want the objects to have reasonable shading and moderate contrast, but retain a daylight effect, a spherical light should be placed high above the scene, perhaps 2 to 10 times the camerato-central-object distance. To place a light in the Stage Editor, select Object/Add/Light Source and a light object (a circle with a control point at its centre) is placed at the centre of the scene. This can be Picked and Moved like any other object. If you set the light to cast shadows (see Setting Light Info) they look better if the light is positioned above the camera and to one side.

#### **SETTING LIGHT INFO**



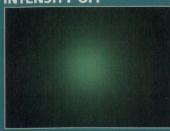
Some of the sun's natural light bouncing from objects illuminates other objects before it gets to our eyes. To simulate this effect, place a second, duller, non-shadow-casting light below the object and on the opposite side of the camera to the main 'sun' light. Light parameters like type, colour, shadows and diminished intensity are controlled from each light's Time-Line in the Action Editor. To use this:

- Save Changes in the Stage Editor and move to the Action Editor.
- Find the required Lightsource (the first, main, 'sun' light is called Lightsource, the second one added will be called Lightsource.1)
- Make sure the Info button is selected on the user strip and click on the red (Actor) Time-Line. This will display the Lightsource Info requester.

In this example, notice that the light colour has been set to 80 each for R,G and B. This reduces the brightness of the light to give the 'fill-in' effect. Cast Shadows should not be selected. For the main Sun, RG and B should remain at 255 each and Cast Shadows should be selected.

#### **UP-LIGHTER EXPERIMENTS**

# SIMPLE SPHERICAL LIGHT: DIMINISHED INTENSITY OFF



Here's a simple wall 'up-lighter' effect. If you place a simple Spherical light close to a wall, its illumination dimin-ishes very gradually with distance. Often - when other lights are having an effect on the scene as well - this effect is too gradual to be visible.

# SIMPLE SPHERICAL LIGHT: DIMINISHED INTENSITY ON



If the Diminished Intensity button is selected (box has cross in it), the light behaves quite differently. In the central region it illuminates evenly but at the edges the intensity diminishes rapidly. This effect is much more visible in renders with other light sources, though it would be better if there was more control over it. In this tutorial, Diminished Intensity has been used for all examples except where stated otherwise

#### SIMPLE CONICAL LIGHT: NO SHADOWS



The simplest way to get an up-lighting effect is to place a Conical light close to the wall with its Y axis pointing almost parallel with the wall. Cylindrical and Conical lights are quite similar. The length is set by the Y size on the size sub-row of the light in the Action Editor. For a Cylindrical light, this can be set to a very large number to ensure it reaches everything you point it at (assuming you want a spotlight or beam). The radius of the Cylindrical light and the radius of the end of the Conical light (the wide end) are set by

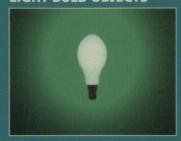
#### CYLINDER LIGHT LASER EFFECT

Laser Beam effects can be produced using a Cylindrical light, but the beam itself does not show unless you make it pass along a semi-transparent or fog object. In this case two cylinders are used, one with a very low Fog Length



(5.0) and the other with a higher length (50.0). More on how this works below

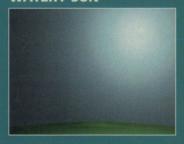
#### LIGHT BULB OBJECTS



The direction a light is pointing is shown by a thin line pointing from the on-screen icon. This is often difficult to see and does not grow bigger when you zoom in. For this reason it is often better to make an object cast light – its Y axis is quite obvious and grows with zooming. The trouble is it's then visible. But is that so bad? Most domestic light sources are visible, so why not make a bulb object that illuminates

If you look carefully at a bright light bulb you will find that you cannot see the glass of the bulb, just its glare In this case the glass part of the bulb is made a fog object (while setting its Attributes in the Detail Editor). All you need to do is set the Fog Length to about the diameter of the object and do a test render. To make it less dense increase the Fog Length, to make it more dense decrease it.

#### **WATERY SUN**



Although it's possible to place a light within global fog to get a watery sun effect, it's much easier to make the sky a vertical plane object behind your scene and then place a small fog sphere close to it to get this sort of graduated

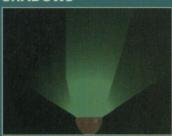
# UP-LIGHTER: SINGLE SPHERICAL LIGHT WITH SHADOWS

As we have seen, the simplest way to get the up-lighting effect is to place a Conical light close to the wall with its Y axis pointing almost parallel with the wall. The trouble is, as with this image wall. The trouble is, as with this image, the edges of the light are very hard right to the top whereas a real light would become diffuse at the edges. One possible cure might be to place the light casting the shadows inside the



shade. Obviously here the result is the same because we have only used one light – and worse, by using shadows the rendering time increases greatly.

#### **UP-LIGHTER: MULTIPLE** SPHERIC LIGHT WITH SHADOWS



more lights. Here we have used just two so the hard edges are still visible If we used four or more lights spaced around the surface of a sphere, the edges of light beams cast from the uplighter would be soft. This is, in fact, what happens in nature. Most light sources have a size or width, so beams cast from one side reach places beams cast from the other side could not reach and vice versa, so only the centre region illuminated by the whole width would be bright. In *Imagine*, such an effect can only be achieved with a truly massive rendering time so this twolight version will have to do

# UP-LIGHTER: SINGLE SPHERICAL LIGHT WITH SHADOWS AND FILTER



There is one other possible technique to use and that involves applying a Transparency or Filter map to the lightshade as a mask in front of the light. To get soft edges the map (created in DPaint in lo-res mode) is a white (transparent) disk blending progressively into a black (opaque) background. The lightshade used here was rather complicated to make, but if you just create a cylinder closed at one end, then place a disk of the same diameter over it, the disk can be mapped on to and a light placed inside will project out through the transparent hole in the map.

#### THE BRIGHT EFFECT

Many objects can look effectively lit just by making them Bright. The Bright effect is added as an Attribute in the Detail Editor by selecting the Bright button. Bright objects look illuminated



because they have no shading of any kind, they just display their Colour Attribute at its brightest. As long as this is set to a bright colour the object looks lit from within.

#### **BRIGHT AND MAPPED**



Unfortunately, removing the shading makes the object look very flat so you may find it useful to map a pattern or lines on to the object to enhance its form. Here, a simple repeating brush was produced in DPaint and Wrapped on to the object using the Attributes Requester in the Detail Editor. One of the joys of Imagine 2.0 is that it almost always gets the placing of Brushmaps exactly right. Here the brush is Flat on the X axis and Wrapped on the Z to give a good 'cylinder' wrap.

# TRANSPARENT LIGHT SHADE



While creating the transparency map used for the mask above, make some other maps. Use a range of grey tones to create a variety of patterns. When mapped on to a lampshade they produce transparent areas through which light of various intensities can shine creating different levels of shadow.

#### **FILTER AND COLOUR MAPPED LIGHT SHADE**

Here the shade is mapped with a trans-parent Filter Map and a normal Colour Map. By making the Filter Map **Brushmap 1 and the Colour map** Brushmap 2, the transparency effects take precedence



345

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tructured drawing packages such as *ProVector* are ideal for creating logos because bitmap images can be blown up as large as you like with no loss of quality. This means you can use the same logo whether you want it to appear on letterheads or advertising hoardings.

Most logos involve some typography. There are a few exceptions to this rule, like the Mercedes Benz three pointed star, but a company or organisation has to be really huge before it can risk a type-free logo.

So, let's take a look at how to get the most out of some of *ProVector*'s text handling abilities.

#### 1. ENTERING TEXT

ProVector's text gadget is the capital T symbol. Click once on this, and then on the place on your drawing where you would like to place your type. A box opens and you can type the words you wish to display in to the requester. If you then click on OK your words will appear on screen like so:

Enter your text in here

#### 2. EDITING TEXT

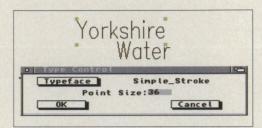
If you are unhappy with the text you have entered, you can edit it by simply clicking on it with the selection tool active (the little hand). Remember that if you wish to display different words in different sizes or typefaces, you must enter them in their own separate text requester, so that they become discreet objects.

#### 3. CHANGING THE STYLE

*ProVector* text is displayed in the default face, which is Simple Stroke, a clear and easy-to-read typeface, but not a very attractive one. So we need to select a better face.

While your text object is selected, go to the Style menu, and select the typeface option. You will be presented with this requester box.

Marcus Dyson takes a look at *ProVector*'s text handling capabilities and how they can be used to produce logos.



Clicking on the typeface gadget brings up a window showing what fonts you have available.



The *Amiga Format ProVector* Coverdisk came with a program called *PSImport* which can convert Adobe Type One fonts for use in *ProVector* – refer to Tutorial Two in *AF59* for details of how to use this if you have access to Adobe Type One fonts.

Select the font you wish to use from the ones on offer, then click on OK. And... nothing happens. With *ProVector*, to see any change take effect on the rendered image you must click on the Change icon.

To change the colour of a piece of type's outline and infill, you have to use the Style menu's Fill and Border options which were covered in more detail in *AF58*.

Clicking on the Change icon (left) renders the type in the newly-selected style (below) This is the basis of a logo. Of course, logos consisting of type alone can be boring, so we need to come up with a simple pictorial device to add a bit more impact to our logo to make it stand out and get it noticed.



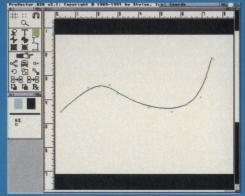
Adding a few wavy looking lines to give the impression of water, and a circle to act as a focal point, turn our two words into an (admittedly crap) logo, but hey we're trying to teach you how to use *ProVector* here, if you want to learn graphic design, go to college.



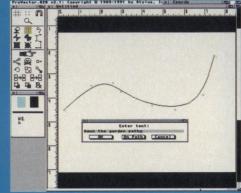
#### **DOWN THE GARDEN PATH**

One of ProVector's more advanced text manipulation abilities is that of attaching text to a path. A path is just a fancy way of saying a line, but it is

also a simple but effective means of adding interest to the type on your logo. Here is a simple example:



Draw a line (a bendy one, not a straight one) using the freehand tool. Then select Smooth from ProVector's Edit Menu.



2 While the path is selected, create some type. When the type requester appears, there's a new button, called On Path. Check this is on before you press OK.



When your text appears, it will be connected to the path or line you drew and you will have created a wonderful wavy effect.





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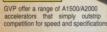
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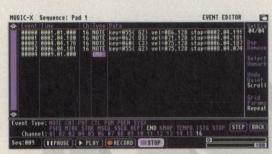
Maff Evans gets on to the more complex areas of MIDI sequencing – continuous controller messages.

## PREPARING THE SEQUENCES



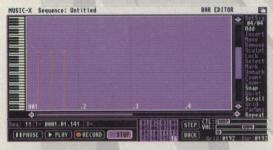
Load up
Music-X and
then load in the
tutorial track you
created in the last
issue's tutorial.
Select the next
free sequence in
the list and select a
sustained pad
sound on your
synth. Assign the

sustained pad sound to a new MIDI channel and make sure that your keyboard is playing on that channel.



Click on Store and name the sequence Pad 1, then click on Edit and choose Event from the Edit menu. Make sure that the last note finishes before bar nine starts and set the End position to 009.01.000. Go

back to Bar edit mode, select Exit from the File menu and click on Store. Click on the next free sequence in the list and repeat the process to record an eight-bar chord sequence based around the same pad notes. Call this Pad 2.



5 You should now be able to see a coloured circle on the left of the grid attached to a vertical line. This is a Control event. We need to make it controller seven (MIDI volume), so move the top slider

(marked CTL) on the right from 000 to 007. Add another three within the first beat with equal spaces between them (so that a fifth event would be smack on beat two). We want to use these events to create a continuous stream.



Play back the sequence from last month (listening to the bass line in particular) and rehearse an eightbar pad sequence using single, sustained notes. Make sure that all the sequences

except the Metronome Sequences are set to Off and click on Record. Play a note on the keyboard to start and then play your eight-bar sequence after the two-bar count in. Click on Stop when you've finished.



4 Now we want to add our controller messages. Select the next free sequence in the list and click on Edit. Make sure that the same MIDI channel as your pad notes is selected in the block at the bot-

tom of the screen and click on Add. Choose Control Change from the window that pops up and click on OK. Click on Zoom+ until you are close up on the first bar and add the first event on the far left of the grid.



6 Go to Grid and set the sizes to quarter-notes (value 192). Drag the end marker to the start of bar 009. Select all (using right Amiga-A) to highlight the events. The circles should all be hollow. Copy these

events (using right Amiga C) and place the copy on beat two (so that there are eight events in a row). Select all and copy again, placing the copy on beat three. Keep doing this until the stream lasts for eight bars. Zoom out until you can see the whole stream.



Relect Sculpt from the right-hand panel and choose Control Change. Draw a slope across the stream of events, starting at zero on the left to maximum (127) on the right. Try to avoid any sharp

steps if possible. When you think you've got a decent slope, select Exit from the File menu and click on Store. Name this sequence Fade In.



Select Copy
Sequence from
the Options menu
and copy the
sequence into the
next free slot. Click
on EDIT and choose
Select from the
panel. Surround all
the events after
the first bar and
delete them using

right Amiga-D (you should have 16 events left). Select Sculpt-Control Change again and change the events to alternating values of zero and 127 (starting on zero). Click on Add, then OK and drag the end marker to the start of bar 002, then Exit and Store. Name this sequence Strobe-Gate.

#### CONTINUOUS CONTROLLERS

fter going through the first two tutorials in this series, you should now be able to record and edit sequences and string them together to provide full music sequences. This month we'll go a step further and take a look at one of the more complicated areas of MIDI sequencing - using continuous controllers.

These are special MIDI events that affect synthesiser sounds and are usually used in continuous streams (hence the name). In this tutorial we'll discover how you can use two of the most useful and important continuous controllers while sequencing volume and pitch bend, and how to use them for special effects such as gating (or strobing as it is sometimes known) and fades. To be able to make use of this tutorial, your MIDI syn-

thesisier must be able to receive pitch-bend and continuous controller messages.

First of all you need to work your way through the guide to preparing the sequences, then you can start to put in your effects. Good luck!

on this is



## PUTTING THE EFFECTS IN A SEQUENCE



Select the next free sequence in the list and click on Edit Go to the grid and set the values to full notes (the left-hand symbol). Choose **Add-Play Sequence** from the panel and click on OK. Drag it so that it's at the

start of bar 033. Add a sequence at the beginning, stretch it out so that it's six bars long (using right cursor and shift) and use the up cursor to make it the Kick and Snare sequence.



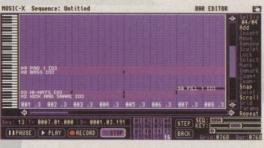
3 Select all (using right Amiga-A) and then copy (using right Amiga-C). Place a copy at bar 009, select Paste (right Amiga-P) and then paste another copy at bar 017. Select Paste again and put another copy

at bar 025. Click on the Pad 1 sequence at bar 017 and use the up cursor to make it Pad 2. Click on the Pad 1 sequence at bar 025 and again use the up cursor to make it Pad 2.



5 Go to bar 029 and add another sequence Use the up cursor to make this sequence Strobe-Gate and then use the right cursor and the Amiga's Shift key to stretch the sequence out another three bars

(it should end at exactly the same time as the other sequences to give a good effect). Now play back the sequence you have created.



Add another sequence at the beginning, stretch it out another seven bars and make it the Hi-Hat sequence (using up cursor). Repeat the process for the Bass and Pad 1 sequences. Add another sequence

just after the Kick and Snare sequence (at bar 007), make it Fill 1 and stretch it out one more bar so that it's two bars long.



This has put 4 together the musical elements of the sequence, so it's time to add the volume control sequences we created earlier. Go to the beginning of the sequence and add another Play Sequence at the

start. Use the up cursor to make it Fade In and stretch it out until it reaches bar 009 (it should be eight bars long). The length of this has to be the full eight bars, otherwise the pad won't get to its full volume).



6 The drums and bass should play normally, but the pad sequence should fade in slowly until after the fill. This is because the volume is gradually being increased using MIDI controller 007. At the

end of the sequence, the pad chord will cut in and out rapidly, creating a strobe effect. This is due to the MIDI volume messages being switched from maximum to minimum. Experiment with this to create your own gated rhythms. Select Exit and Store and call the sequence Verse.

#### PITCH BEND

Pitch bend messages are best recorded live from a keyboard, since it is quite difficult to judge their effect when entering with the mouse (it can also be a slow, laborious process). The best method is to get your main backing sorted out, select a lead line sound on your synth and record it with all the pitch-bend played live. Events can be sculpted, added and deleted in the same

way as other controller messages, but the nature of their effect means that you have to be able to hear what's going on.

One point to note about pitch bend is that you need to make sure that the last value is at zero, otherwise any subsequent notes played with a pitch-bent sound will be horrendously out of key.



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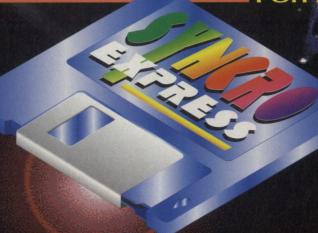
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# BLITZ BASIC

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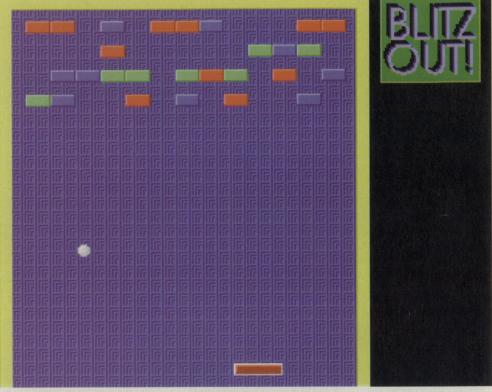
s you've probably already realised *Blitz Basic* is an incredible powerful programming system even though it's based (rather roughly) on the easy-to-learn *BASIC* language. What makes Blitz such an impressive programming tool for Amiga users is that it includes some specific routines to make the most of the machine's excellent hardware.

Blitz is particularly good for writing arcade games, so let's jump right in and knock out a quick classic. A Breakout-style game is a good one to start with, but I can assure you that Blitz is easily powerful enough to duplicate just about any arcade game you can think of. I've already got plans for converting some of my favourites, and I'm sure you have too.

We'll call our *Breakout* game *BlitzOut*. The listing for *BlitzOut* is reasonably short for a game, which is partly due to *Blitz*'s compact structure and partly because the program isn't terribly complicated. However, there's plenty of scope for adding as many of your own features as you want to the basic *BlitzOut* game structure.

**Both the bat** and ball are what *Blitz* refers to as shapes. A shape is a small graphic image, which can be displayed anywhere on screen using the Blit, QBlit and BBlit commands. The simplest is Blit, which only needs a shape number and an X and Y co-ordinate to work.

In this program we'll use BBlit, which is slightly more complicated. BBlit automatically stores the data underneath the shape, which makes erasing it rather simple. The rest of the proRoy Ferguson gets down to business with *Blitz Basic* and shows you how easy it is to program your very own classic arcade game on the Amiga.



Wow – retro time. You can write your own arcade classics with *Blitz Basic* and this month we'll show you how to create *BlitzOut*, a *Breakout*-style bat, ball and brick extravaganza. Nostalgia, don't ya just love it.

gram is split into separate parts called Procedures. Although it is completely possible to write a program without using a single Procedure, they are a very good way of adding a little structure to your code. Generally you should try to include all the lines of *Blitz Basic* particular to a current task in separate Procedures.

The Procedures are defined using the words Statement/EndStatement and they aren't actually executed until the Procedure name is used by itself. In the listing, I've created six different procedures, as shown in the table below:

When writing a program from scratch, it's a good idea to plan it as though the code for the Procedures was already written. Write down all of the Procedures you think you'll need, and only

then start to write them. You might be wondering where the graphics for the *BlitzOut* game come from. Well, there are two ways of getting graphics into your game. The first way is to incorporate them directly into your program, perhaps as a list of Plot, Box, Circle and Draw statements. The advantage of this method is obvious: your program is totally self-contained.

The second method is to create the graphics elsewhere, and then load them into the program when it is run. *Blitz* deals with pictures stored as IFFs (the standard supported by every Amiga program) without any bother.

**The disadvantage of** this method is that you need to keep track of where the files are: if you don't get the file paths right, or if you rename the floppy disk, the program might fail in a particularly non-user friendly way.

It's therefore a good idea to keep all your data and program files in a separate drawer. On the plus side, if you are free to load graphics you can make use of dedicated drawing tools. If you have a digitiser you could even include pictures of yourself in a game.

I created the graphics for *BlitzOut* using *Deluxe Paint*. The background is nothing more complicated than a 16-colour picture, and there are only two important features. Firstly, the *DPaint* Grid-

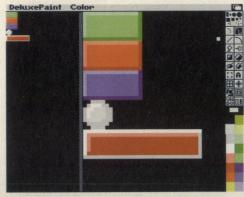
#### **CORRECT PROCEDURES**

# PROCEDURE NAME PURPOSE PrepareScreen {} Sets the correct screen mode, and loads in the background picture and shapes from disk. MakeBricks {} Display the coloured bricks on-screen. PrintStuff {} Blit the Bat and Ball on to the display. MoveBat {} All the code for reading the joystick and moving the bat. MoveBall {} Updates the ball's position on the screen, and checks that it hasn't touched a brick. Game {} The Procedure which calls all the others.

Lock option was set to eight in order to get the dimensions right, and secondly the blue background pattern was made by repeating the same  $8 \times 8$  pixel pattern. This repetition is important when the program comes to erase the bricks which have been hit. Of course, you can create your own background image – as long as you make sure it's a low-resolution (320  $\times$  256) picture in 16 colours, it will be perfectly suitable.

**Creating the bat**, ball and bricks is a little bit trickier. Again, they were originally drawn in *Deluxe Paint* but then converted to shapes using *Blitz Basic*'s Shapes Maker program, which is a particularly clever sprites editor.

The *Deluxe Paint* bricks were eight pixels high by 16 long, the ball was 8 x 8, and the bat was 32 pixels long and 8 high. Try to keep to these dimensions if possible. The reason that the *BlitzOut* program is particularly simple, is that there are only two moving objects on the screen:



The graphics for *BlitzOut* were created using *Deluxe Paint* in low-res, 16-colour mode.

the bat and the ball. The static bricks are all drawn in at the start and then you can just forget all about them. When the ball hits a brick, the brick is erased by overdrawing it with the background pat-

by=by+bdy

tern. Handling the animation is done automatically by Blitz using the Buffer command. Buffer reserves some space to store the background when a Shape is displayed with the BBlit command. Simply by performing an UnBuffer command every loop, the graphics are refreshed and the background is restored.

**This technique works** particularly well when there are only a few things moving about on the screen, which makes it ideal for BlitzOut and means that we don't need to mess around with dual playfields or sprites just yet. But next month we'll look in more detail at the code, examining in particular the various *Blitz* commands which make it all possible.

Hopefully by then you'll have been able to get *BlitzOut* working yourself, and will soon be in a position to start adding your own features.

# BLITZOUT LISTINGS

End Statement

Statement MoveBall{}

; Move Ball bx=bx+bdx

If (bx<8 OR bx>224) Then bdx=-bdx

;BlitzOut; Roy Ferguson, Amiga Format; brick count=0 brick\_total=4\*13 bx=16:by=96 bdx=4:bdy=2 btx=96:bty=240 score=0 Dim brick(32,32) Statement PrepareScreen{} Screen 0,4 ScreensBitMap 0,0 For i=0 To 15 PalRGB 0, i, 0, 0, 0 Use Palette 0 LoadBitMap 0, "dh1:background.iff", 0 LoadShapes 0,4,"dh1:shapes" Use Palette 0 End Statement Statement MakeBricks{} SHARED brick() For i=1 To 1000 x=Int(Rnd(13))y=Int(Rnd(4))\*2c=1+Int(Rnd(3)) brick(x,y)=c Blit (c-1),18+(x\*16),16+(y\*8) End Statement Statement PrintStuff{} SHARED btx, bty, bx, by : Print ball BBlit 0,3,bx,by ; Print Bat BBlit 0,4,btx,bty End Statement Statement MoveBat{} SHARED btx, btv If (Joyx(1)=1) AND btx<196 Then btx=btx+4 If (Joyx(1)=-1) AND btx>12 Then btx=btx-4

bx, by, bdx, bdy, btx, bty, drop, brick(), brick\_count, score

If (by<8) bdy=-bdy ; Check for blocks x=Int(((bx-18)/16))y=Int(((by-12)/8)) If (x>=0 AND x<=14 AND y>=0 AND y<=9)If (brick(x,y) <> 0)brick(x,y)=0sx=18+(x\*16)sy=16+(y\*8)brick count=brick\_count+1 score=score+10 GetaShape 5, sx, sy+126, 16, 8 Blit 5, sx, sy bdy=-bdy EndIf ; Check for bat If by>=232 f = (bx - bt.x)If (f>=-4) AND (f<28) bdy=-bdy bdx=bdx+(f-12)/6 EndIf If (by>236) Then drop=True End Statement Statement Game{} SHARED drop, brick\_count, brick\_total PrepareScreen{} MakeBricks{} Buffer 0,16384 While (Joyb(0)=0 AND drop=False AND brick\_count<>brick\_total) **VWait** UnBuffer 0 MoveBall{} MoveBat{} Wend End Statement Game{}

The complete source code for this program, including graphics data, will be made available on *Amiga Format's* Spong! Bulletin Board. Call Spong! on 0225 311647.

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# THE WEB OF LIFE

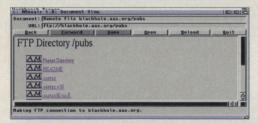
On his never-ending quest into the brave new world of comms, **Richard Baguley** ventures into the spider's lair with the World Wide Web.

ast month I introduced you to the realm of arcane delights that is the Internet, a place where satellite images of Mars happily rub shoulders with 1,500-year-old stories. There's no denying the sheer amount of information on the Internet, but finding your way around it from a CLI-style interface is annoying at best and infuriating at worst. Fortunately, there is now an alternative, called the World Wide Web.

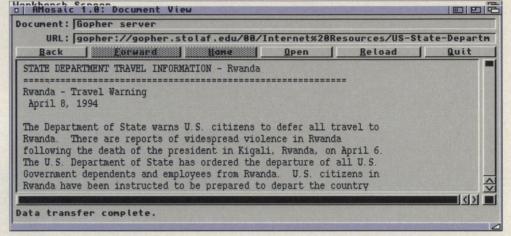
Although it is still being developed, the World Wide Web is designed to bring the Internet into the hypertext era.

**This means that** instead of specifying a long and tedious path to get hold of a file, you can download it to your machine by simply clicking on it from a list. With WWW, you can also find your way around an Internet site just by clicking on highlighted text.

the World Wide Web also has multimedia capabilities, so clicking on a highlighted name could get the machine to transfer an image of that person from the site to your Amiga. By clicking on a button you can also transfer sound samples



The American Astronomical Society offers a wide range of files for downloading on the WWW.



As you'd expect, travelling to Rwanda is not a particularly good idea at present. Advice about whether it's safe to visit the world's troublespots is constantly updated by the US State Department on the World Wide Web.

down the telephone line and play them on your Amiga. All this with just a few clicks of the mouse.

Sounds good? Well there is a catch. In order to use the Internet, you need to have a direct connection to the Internet through any of the Internet access providers (such as Demon Internet, 081 343 3881 or ExNet, 081 244 0077). because the connections provided by services such as CiX and some Bulletin Boards are not suitable.

A pretty fast modem will also help, because the WWW involves sending a lot of data to and fro. You also need Workbench 2 or above and you have to install a piece of software called *TCP/IP* (short for Transport Control Protocol/Internet Protocol), which handles the flow of data between

your machine and the Internet. This software is PD, and should be widely available from any good Bulletin Board. On top of this, you need the software which actually deals with the WWW, which is called *Mosaic*. Again, this is PD and should be available from a Bulletin Board or Internet site.

**The World Wide Web** is composed of a series of pages, each of which is linked to any number of other pages. When you first connect to a site, you will be presented with the Home Page, which should lead you into the different sections of the site. From here you can move into the other pages simply by clicking on one of the buttons or a highlighted word. The world is your oyster.

#### **WEAVING THE WEB**

Here are a few interesting places to check out on the World Wide Web...

#### **UNABOM**



The FBI need help with their enquiries into a series of bombing incidents. Can you help?

The FBI has set up several pages on the World Wide Web which can be contacted at http://naic.nansa.gov/fbi/FBI\_homepage.html . The pages give details of a series of unsolved bomb-

ings known as the UNABOM cases. These pages give information on the bombings in the hope that somebody will read them and be able to help the FBI in their enquiries.

#### **PROJECT GUTENBURG**

This ambitious project aims to try and get as many works of literature as possible on to the Internet and can be contacted at http://med-amsa.bu.edu/Gutenburg/Welcome.html. So far Moby Dick, the works of Shakespeare and a profusion of other books are available. These can be either read on-line or downloaded to your Amiga.

#### TRAVEL INFORMATION

This is an invaluable site if you are planning a journey around the world because it gives the official US State Department information on which countries are at war and therefore deemed to be too risky to visit. The site can be contacted at http://www.stolaf.edu/network/travel-advisories.html.



Before you set out on a trip around the world, make sure that the US State Department thinks it's OK.

#### **ROMAN HISTORY**

This is as an intriguing experiment in on-line history which has been organised by the Department Of Art History of the Australian National University and can be contacted at http://www.ncsa.uiuc.edu. It's an attempt to create a sort of on-line museum, the subject of which is the life and times of the Roman emperor Diocletian who lived in a bijou palace near Split in what used to be Yugoslavia.

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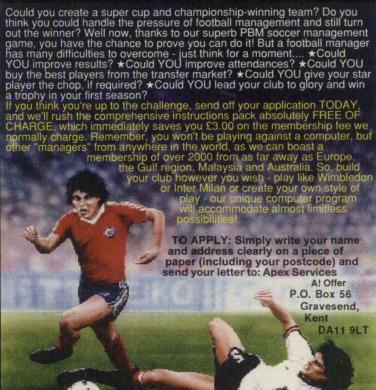
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#### A WORD FROM THE ED



me most while wading through AF's mailbag were those from people who have 'come out of the piracy closet', so to speak. Having read our piracy special in AF54, these people have done as we suggested – they've formatted their illicit disks and decided to actually buy the programs or games they want.

This impressed me on two counts: giving up free software is worse than trying to give up smoking; and if Amiga Format can make just a handful of people see sense then we've done a good job.

But let's not leave it there: the Amiga market won't stand up to this constant erosion by parasites who only care about their own personal gain.

Don't put up with it. Your Amiga's going to look a pretty sad machine when the software runs out. If you don't want to be the owner of a 32-bit paperweight, stop playing pirated games. Stop receiving pirated software. Stop going to shops that you know copy disks (I was in a store recently where a furtive assistant was running off copies using an 1200 and X-Copy) - or better still report them to FAST (0628 660377) who can act on your behalf; who can act on all our behalfs.

OK so you may not end up with the biggest software collection in the world, but you can at least feel good about yourself. And you just may help make the Amiga a machine worth writing for...

# MailBAG

**Steve Jarratt** chooses a selection of the most incisive, witty and pertinent missives from this month's almost indecently bulging *Amiga Format* postbag. Send your letters to: Letters To The Editor, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.

#### **CONSPIRACY THEORY**

Chris Cowan's article A Secret Service: Privacy In Peril (AF59) about the Pretty Good Privacy program described how PGP not only gives the user military-standard encryption, but also gives the FBI, CIA, MI6 or KGB a few million Dollars, Pounds or Esso tokens worth of useless decoding equipment.

You may be interested in hearing what happened to the author, Phil Zimmermann, who lives in arguably the most democratic of democratic countries, the good old US of A.

Well, he and his friends are being charged under the International Traffic in Arms Regulations (ITAR), because in his fair land, encryption devices are classed as weapons and it is a felony to sell his weapon overseas without a permit (I wonder if the US Government had the correct permit when arming Iran?).

By putting the device on to the Internet he must have known that it would be distributed overseas, and this means he is being charged under the same regulations as an arms dealer. By the way, other felonies include arson and murder!

With the US Government saying that they will allow competition for the Clipper Chip (their new decoder chip which allows all forms of electronic communication to be democratically listened to by the FBI, if the correct warrants are obtained), this business of cracking down on

*PGP* may seem to some people like taking it out of the ball game.

Why does the expression 'Land of the free and home of the brave' seem to smell a bit like bull?

Benjamin Nicholl, High Wycombe

Just goes to show: it's a free world – as long as you do what they tell you to.

#### **FMV VFM?**



Voyeur: would the CD-i version be better than a CD<sup>32</sup> one? We think not.

Thank you for the article on Full Motion Video in *AF58. Amiga Format* is easily the best all-round computer mag, by the way.

The article was well presented and said that games using FMV will be introduced, but you didn't mention if CD-i titles such as the excellent *Palm Springs Golf, Voyeur* and the improved version of *Microcosm* were comparable. Could you please enlighten me, because this will help me (and possibly others) to decide whether to purchase the product.

Mark Alan Smith, Essex

For starters, Palm Spring Golf and Voyeur are neither MPEG, nor 'excellent': Palm Springs is the least controllable golf game I've ever played, and Voyeur is as interactive as the name implies; that is, not very. No-one has seen CD-i Microcosm as yet, but while the Philips MPEG version may look slightly better than the CD<sup>32</sup> version, it's very doubtful it will play any better.

If by comparable you mean will these CD-i discs play on a CD<sup>32</sup> – no. Sadly, the CD<sup>32</sup> is far too powerful to run skanky old CD-i software...

#### CD32 WET DREAM

The CD<sup>32</sup> already appears to have a firm foothold in the CD market, but Commodore need to keep upgrading their hardware to stay ahead of the competition. I suggest the following add-ons for the CD<sup>32</sup>:

1) An upgrade to include: 1Mb of Fast RAM to allow the CD<sup>32</sup> to run at full speed. A Floating Point Unit and Polygon Draw Chip (similar to the SNES Super FX chip) capable of drawing one million pixels a second and a Super Sprite Chip to scale and rotate sprites. We could then have games like *Wing Commander* and *Virtua Racing* with arcade-quality graphics and animation.

2) A widget similar to the (failed) Konix Multi-System from a couple of years ago which gave analogue input from a steering wheel, motorbike handlebars or aeroplane joystick (all

Continued overleaf ⇒



If you've got a picture that you're particularly proud of, send it in to the AF Gallery.

If (in our considered opinion) it's the best Amiga artwork we've seen that month, your picture will take pride of place on this page and win the artist a monster poster print worth £80, courtesy of Max Graphics.

As of next issue, The Gallery will be larger, and feature bigger pics with more information on how they were created. So send your entries on a floppy

disk, with step-by-step guides and details of your art package and hardware, to: The Gallery, Amiga Format, 30 Monmouth Street, Bath BA1 2BW.

If you need your artwork printed out, give Max Graphics a call on 0222 522332, or write to them at 168 North Road, Cardiff, CF4 3BJ.

They offer a full range of Amiga output services, including their Colossal Colour System which can print images right up to poster size.



Rose And Papillon by Rolf Simonetta of Switzerland.

#### THE BITS ON THE SIDE...

If you peel off the bits of Sellotape from the AF Coverdisk bags, you can use them to stick the Backstage subscribers' newsletters into the inside front cover of AF, thus saving the Sellotape, and keeping Backstage neatly with the correct mag. Patrick, Inverness

Does anyone else have any more top tips? If so, send them to Viz.

I have been trying vainly to pay a shareware fee to Tim Martin for the full version of his excellent SID II utility. Do you know where I can reach him?

Terry Kirkham, Bergen, Germany

Tim now works for Innovatronics in the US (0101 214 340 4991) but you'd be better off buying Directory Opus (which he helped write) from Meridian Software (081-543 3500).

How's the new job then? What does it feel like to be in full-time employment? What Amiga do you own? Do you wish you had a SNES like all those other sad people? Are you going to stop putting too much stuff on the Coverdisks? Are you safe unlike that Dyson kid? Do you watch Brookside? Can you roll your tongue, stand on your head, wink with both eyes and write the Lord's Prayer on a stamp?

I would appreciate it if you could answer these interesting questions, before they put me to sleep, thanks.

Chris D. Bedfordshire

It's great. I dunno: I've never been in less-than-full-time employment. I haven't got one (I always borrow one from the office). I already have a SNES (haven't touched it for yonks, though). Nope. Define 'safe'. Yes but I'm not addicted. And yes, yes, yes and no. Loony.

I read an advertisement in a recent issue of Amiga Format for Complete Amiga C, and would like to know if the package is still available because I am hoping to enroll on a programming course in C. Could I avoid buying a PC by using Amiga C on my A600? Is Complete Amiga C still available? If not, is another type of C available?

P Reece, Crawley

Dispel those fears: the AF book Complete Amiga C is still available, and contains everything you need to start programming in C on your Amiga, including the software! Turn to page 138 and bring some C into vour life.

I recently moved from the PC to my A1200 and I am a great fan of RPGs like Ultima VII. Could you tell me the best RPGs on the Amiga (excluding Hired Guns because I already have that). Andrew Harris, North Devon

Rob Mead has kindly collated a list of the top Amiga RPGs. So, in reverse order, we have:

Liberation: Captive 2 (9/10) Mindscape 0444 246333.

Eve Of The Beholder 2 (90%) US Gold 021-625 3366.

Blade Of Destiny (91%) US Gold 021-625 3366.

Legends Of Valour (91%) US Gold 021-625 3366.

Eye Of The Beholder (92%) US Gold/Kixx XI 021-625 3366 Shadowlands (93%) Ocean/Hit Squad 061-832 6633.

And if that little lot isn't enough, you could wait for Dungeon Master 2, which will be out from Interplay (0865 390029) later this year.

In AF59's Gallery there was a picture titled King Tiger by Colin Hemmings. The picture in question was actually painted by the very talented fantasy artist, Rodney Matthews, and was used as the cover of the 1981 album Crazy Nights, by rock band The Tygers Of Pantang. I hope you will make it clear to your readers where the credit really lies. Chris Lay, Bournemouth

Credit where credit's due; still, it does takes some small degree of talent to copy something that accurately. I guess.



agree that regular AF readers don't really benefit, but a

The Amiga Format lot of the editorial was either rewritten to bring it up to date, Specials: are they or produced especially for that mag. The specials are designed totally invaluable to cover specific topics, such as games, beginners or hardware, reference guides or a complete and so at least you get all that information in one place - which has got to be worth four quid of anyone's money.

with tactile feedback) to give games players more 'feel'.

utter rip-off?

3) A hydraulic chair to go with this widget, that moves in response to inputs for the ultimate games-playing experience and to make the long walk down to the arcade unnecessary.

With these add-ons, I feel Commodore would leave the Japanese consoles choking on their silicon dust. Long live the Amiga!

Christopher Hine, Cleveland

Well, Chris, this sounds more like a complete redesign than an upgrade! Certainly to keep up with the new machines from Japan (which will be on import later this year), Commodore will have to revisit the CD32 at some time -CD64 perhaps?

1) The problem with upgrading hardware is that the new chipset needs to be able to talk to the old chipset - and it's generally these lines of communication which slow down the whole system. For optimum efficiency, it's better to design all the silicon and chip architecture at the same time hence, a completely new machine.

2) Analogue joysticks are all well and good, but 'tactile feedback' sounds expensive to produce and, let's face it, a decent joypad does the job adequately.

3) Ah. no. That's where I draw the line. This hydraulic chair idea has been knocking around for years - and I still think it's dreadful. Too pricey, too much of a novelty, and no-one will write games for it, because only a few more-money-thansense people would buy the stupid thing.

David O'Conner, South Yorkshire

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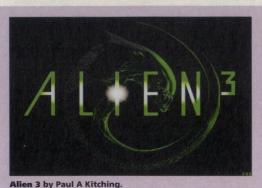
#### **AMIGA IN EXTREMIS**

I have an idea for the ultimate Amiga meetings. We could get user groups to buy an old, abandoned outdoor movie theatre, and replace the movie projector with some equipment to project the Amiga's display on to the screen at the front of the theatre and use the theatre speakers for sound.

The ground might be a bit muddy, but the area could be paved. While we're at it, we could put in one of those really big tents around the whole thing, so people could have meetings in the day.

The meeting place would become an Amiga convention centre with connections for each individual Amiga to hook up to the main Amiga system. This way, people could put their demos on the big screen, and everyone in the area would see them.

If we built such a centre, there would be a market for a new Amiga that would take advantage of all this new power. It would have zillions of colours, with a screen size of a million by a million pixels and about 1,000 sound channels. All this data would have to be stored somewhere, like on



Eagle by Charles Leach, Stonehouse.



Magic Flower by Marianne Ruff, Zurich.

CD. Better yet, it could interface directly to the brain, via a neural connection. Then you could save files in your brain, as long as you didn't delete anything important.

The Amiga would have artificial intelligence too, so it could write its own programs. The Amiga would market itself, and everyone would be so impressed with it that they would get one. The Amiga would eventually have enough money to buy the entire universe, and build the Amiga (version infinity) using all of the matter in the universe.

Think of the kind of power you would have then! The entire universe would be an Amiga, and since the universe is expanding, it would need lots of expansion slots. Now doesn't this sound really neat? No no, I'm serious, we should really do it.

Pete W Storonskij, Nebraska, USA

But we don't have outdoor movie theatres in the UK...

#### **GALLERY GRIPE**



Neil Wilson's ray-traced image from The Gallery in AF58. It's good, but is it art?

I've been a faithful follower of *Amiga Format* from the days of *ST(!)Amiga Format* and never before have I ever felt the urge to put pen to paper.

But while glancing through AF58, I came across The Gallery section (page 183). Why did you give the winning slot to Neil Wilson?

I am referring to the fact that the picture by Neil, in my opinion, is not artwork and is in fact a ray-traced picture. Anyone with a couple of hours to spare can learn to use a ray-tracing program. I myself use *Real 3D* and *Imagine V2.0* nearly every day.

In my opinion Mr Rhodes of Peterlee should have walked away with the prize. I thought his picture of the Battle Ork was far superior. Why not have two sections in The Gallery: one for skilled artists and one for skilled ray-tracers?

Kicky, County Cleveland

A ray-tracing package is merely a tool and in itself cannot generate good artwork: that still requires the skills of the person using it. However, I do sort of agree – raytraced images have a special quality that endears them to the viewer, even though the image itself might not be that amazing.

However, the idea of two sections and two winners isn't at all bad...

#### **COMPLETELY DRAB32**

I recently went into an Allders shop where a person was deciding whether to buy a CD<sup>32</sup> or a CD-i. When he commented about the ugliness of the CD<sup>32</sup>, the salesman agreed, but did point out the superiority of the CD<sup>32</sup>. The person walked out with a CD-i.

I know the CD<sup>32</sup> is cheap, but does this mean it should look cheap? Commodore urgently need to redesign the casing of the CD<sup>32</sup> now.

Commodore also desperately need to bundle some decent software with the CD<sup>32</sup>. The only good game at the moment, is *Wing Commander*, and even this doesn't show off the possibilities of CD storage. Games such as *TFX* or *Rise Of The Robots* would make a perfect bundle.

Finally, I think the name CD<sup>32</sup> should be changed. Saying it's 32-bit could damage sales in the light of the 64-bit Jaguar. Maybe Commodore should re-name it the Amiga MGS, which stands for Multimedia Games System. What do you think?

Steven Brown, Camberley

So, apart from the casing, the games and the name, the CD<sup>32</sup>'s great? Seriously though, I agree. The CD<sup>32</sup> casing was met with universal loathing: If you look up 'drab' or 'unsightly' in the dictionary it says 'see CD<sup>32</sup>, Commodore'. Let's hope Commodore's new owners see fit to tweak the design slightly (like ditch it completely and start again). The name's not so bad: most new games systems are 32-bit, and Jaguar's only claim to 64-bitness is a very wide bus bandwidth. In reality it has two 32-bit processors (and it's still crap).

Continued overleaf ⇒



**Modern Sunset** by Marianne Ruff, Zurich.



# THE MAN AT THE TOP

The AF postbag has been packed with letters asking what's happening with CD<sup>32</sup>, the CD1200, and what the best option is for upgrading to CD.

Here Commodore UK Managing
Director David Pleasance lays his cards
on the table and explains exactly what
the future holds.





MADERS

#### THE FUTURE OF COMPACT DISC

Well, I guess it's finally time to address what must be one of the most controversial subjects raised on these pages: the issue of CD1200 - to be or not to be? That is the question.

Firstly, let me correct a widespread misconception. We at Commodore UK have NEVER denied the existence of CD1200 to anybody at any time. Rather, we have been very vocal about our concern as to the benefits to you, the end user, of a product which takes computing into the very latest media format, but which does not provide for further technological development.

Let's get one thing straight, CD1200 is good, very good, as the news story in last month's Amiga Format fully endorsed.

If your desire is to be able to utilise the handful of programs such as the Fish Discs and Public Domain discs that are currently available, then the CD1200 will unquestionably fulfil those requirements. It will, of course, also play all CD32 games with no problems.

The CD1200 (contrary to some reports) will be released in all countries simultaneously, probably before Christmas, and it is estimated it will retail for £199.99.

Now, I ask you to be aware that CD1200 does not support Full Motion Video, and it cannot be modified in any way to support it. Perhaps you believe today that this will be of no consequence and if so, that's fine, the product will serve you well.

If, on the other hand, the idea of fully interactive games, with more depth and the realism of movie footage incorporated in the plot appeals to you, then I urge you to rethink your position.

The current Amiga CD<sup>32</sup> pack, Spectacular Voyage, retails for only £249.99 and does provide for Full Motion Video through the optional module. For as little as £29.99 you can buy an interface cable (from Brian Fowler Computing) which connects your CD<sup>32</sup> to your A1200. Although the data transfer rate is somewhat slower than CD1200, you do get the opportunity to upgrade later, when you can afford it, to utilise the exciting capability of Full Motion Video.

For those A500 and A600 owners who are wondering which way to upgrade, there is an interesting alternative worth considering: The Amiga CD<sup>32</sup> Expansion. This is the base unit on which the CD<sup>32</sup> sits (like a hi-fi stack system) which converts the Amiga CD<sup>32</sup> into a fully-fledged 32-bit AGA computer. It has both serial and parallel ports, an IDE hard drive controller, an internal floppy drive and a separate keyboard and will come with a mouse.

This product will also be released simultaneously in all countries, probably before Christmas, and it is estimated that it will retail at £199.99. Either way, now you know all the facts, you can see that Commodore are providing all possible permutations and the choice is most definitely yours.

# How to contact

# AMIGA FORMA

The best way to get an answer from Amiga Format is to make sure you're addressing your letter to the right person (or, indeed, department) in the first place...

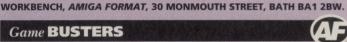
- We get literally hundreds of letters and faxes a day, so if we were to try to answer them all personally we would never have any time to actually write Amiga Format. So we're sorry, but we can't reply in person.
- We are available for emergency enquiries by telephone every Tuesday between 10.30am and 6pm, but please make sure your call is really necessary.
- Our advertising department can help with problems concerning companies who advertise in the magazine if you phone during normal office hours.
- Our subscriptions service and the Amiga Format Mail Order department are not in the same building as the magazine itself. Both can be contacted on 0225 822511.

#### Work BENCH



If you have any problems with the technical side of your Amiga, with hardware or with serious software, Nick Veitch will try to answer you in the mag. Or, if you have any advice for others or any handy tips to share, send them in and you could win a prize.

#### Game BUSTERS



If you've just found the cheat mode, mapped out the levels, or found all the passwords for the latest game, send the info to Rob Mead and you could win a prize. Or, if you're stuck, ask Helping Hand for advice or solve someone else's problem and win a prize! STEPHEN BRADLEY, GAMEBUSTERS, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW

#### Readers' LETTERS



The Letters pages are there for you to air your views and share your opinions; please remember not to ask questions that should be in Workbench! Steve is looking for thought-provoking or entertaining letters, the shorter the better.

LETTERS TO THE EDITOR, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW

#### COMPETITIONS



To enter a competition, write the answers and your name, address and phone number on the back of a postcard or a stuck-down envelope and send it in. We have just changed our rules so that each person may enter only once: and, please, do not include entries with letters to any other part of the mag because we'll just lose them. WHATEVER COMPETITION, AMIGA FORMAT,

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Are you one of the lucky winners in our Imagine Built My Hotrod competition, the The Blitz A4000 giveaway or the Watchmen compo?



We thought Andy Burnham's cow was unusual, but on the udder hand...



John Moody's hotrods certainly caught the imagination of the judges.



The Spider Monster Truck by Peter Bellamy was wheely great.



The judges appreciated the wacky styling of Paul Matthews' offering.

#### **IMAGINE BUILT** MY HOTROD

The following 20 people each win a Tamiva remote controlled car. The competition was judged by the Acid Software Skidmarks team who will be including some of the entries on Skidmarks CD32.

- definitely to be included \*\*\* probably to be included.
- \*\* may be included.

#### Kenneth James Reid. Dunfermline, Fife. G E Foster, Mansfield Woodhouse. A Knight, Torquay, Devon.

#### **BLITZ A4000** WINNERS

The winners of an A4000/30 in our Blitz Basic competition are: **Graham Mackarel,** Leyland, Lancashire.

N H Slaven. Sheffield, South Yorkshire

#### Andy Burnham, Alfreton, Derby. Peter Bellamy, Irchester, Northants.

East Sussex. John Moody, Loughborough, Leics. lan Booker.

Harrogate, N. Yorkshire. Jean Malthieu, Le Versoud, France.

Paul Matthews,

D A Power. Port Talbot, West Glam. Callum Hingston, Auckland, New Zealand.

Bartosiwicz, Bratislava, Slovakia. Edo Nijmeijer,

Yssel. The Netherlands. **Robert Edwards**, Thame, Oxon.

Andrew Barker, Leigh, Lancs. Avekian Levon,

Piraeus, Greece. A Vermeule. Middelbury, The Netherlands. Jason K Rigg,

Hartlepool, Cleveland. Hayden Jones, Wolverhampton. Andrew Bolt. Bury, Lancs.

#### THE WATCHMEN

Congratulations to the five lucky winners of The Watchmen competition. Each of the people named below receive a signed copy of Dave Gibbons' award-winning graphic novel The Watchmen and their very own Beneath A Steel Sky Game. **Duncan Gray**,

Fortingall, Perthshire. **Graham Shawyer**, Emsworth, Hampshire. **B** Maginnis, Nottingham. A Bamford. Willington, Derbyshire. Peter Donaldson. Hartlepool, Cleveland.

#### The correct answers are:

Q How does Foster's robot companion Joey get destroyed? A He was shot to pieces by the Security forces helicopter in The Gap.

Q What was the name of the helmeted law enforcer in 2000AD? A Judge Dredd.

• What does Hobbins say when Foster tries to open the cupboard door in the Coverdisk demo? A "What you doing? Get out! That's me personal property!"

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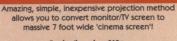
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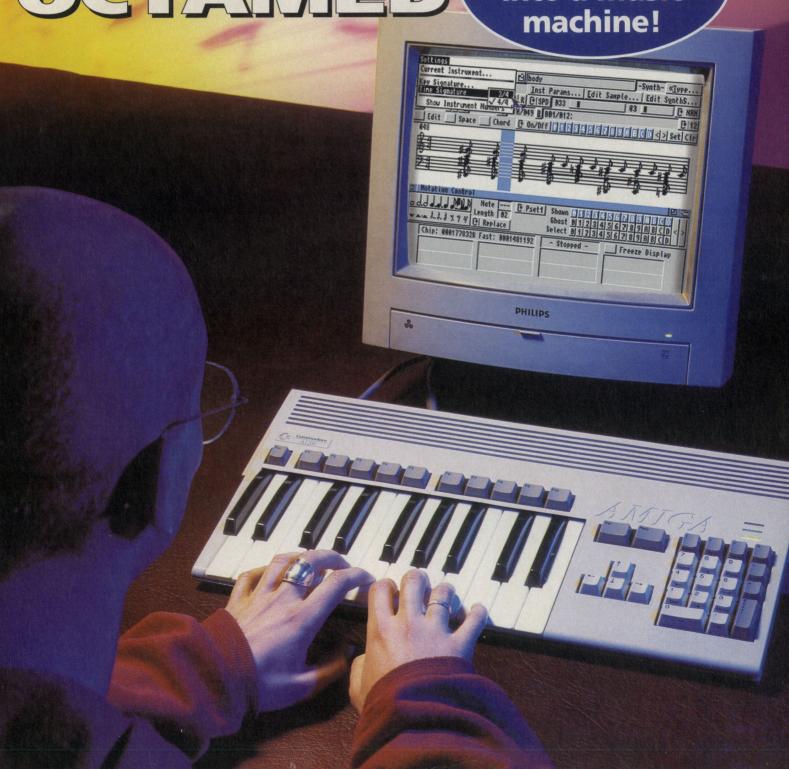
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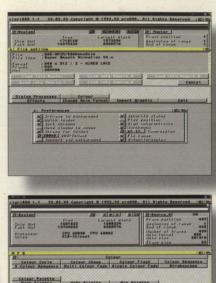
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